DOCUMENT RESUME

ED 169 555 CS 204 788

AUTHOR	Kohler, Alfred D.
TITLE	Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching): A Seventh Grade Humanities Program.
INSTITUTION	Woodbridge Township Board of Education, N.J.
SPONS AGENCY	New Jersey State Dept. of Education, Trenton. Div. of Research, Planning, and Evaluation.; Office of Education (DHEW), Washington, D.C.
PUB DATE	75
NOTE	381p.; For related documents, see CS 204 784-790
EDRS PRICE	MF01/PC16 Plus Postage.
DESCRIPTORS	Art Activities; *Audiovisual Programs; Creativity; Drama; Film Production; Grade 7; *Humanistic Education; *Humanities Instruction; *Interdisciplinary Approach; *Language Arts; Movement Education; Music Activities; Poetry; Secondary Education; Teacher Education
IDENTIFIERS	Project MOPPET

ABSTRACT

This manual is intended for use by adopters or adapters of a media-oriented arts and humanities program designed to train teachers in the techniques of humanizing the general curriculum. It contains lesson plans for grade seven that are geared to the curriculum areas of language arts, mathematics, science, and social studies. The art areas covered in the plans include art, music, drama, writing, poetry, movement, and film. Each plan contains the lesson's title and objectives, the equipment and materials needed, and a lesson scheme offering teaching techniques. (FL)

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Project MOPPET

(Media-Oriented Program Promoting Exploration in Teaching)

A Seventh Grade Humanities Program
Woodbridge Township School District
Woodbridge, New Jersey

TEACHERS' MANUAL OF LESSONS FOR SEVENTH GRADE

(A compilation of seventh grade lessons which will form part of a junior high school humanities curriculum.)

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ACKNOWLEDGMENTS

We wish to extend our appreciation for their hard work and support to the personnel of the New Jersey State Department of Education Title III Office for Program Development and to the Department of Curriculum and Instruction.

An examination of this manual will reveal that a great many teachers were involved in the development of the lessons. In a broad sense Project MOPPET has always been a group effort to which a large number of teachers, principals, and administrators of the Woodbridge Township Schools have contributed in one way or another. This pattern is continuing in the junior high schools.

FRONT AND BACK COVERS

Covers were taken from paintings made in MOPPET classes. The front cover was painted by Mike Pacillo. The back cover was painted by Mark Ostlin.

FORWARD

Project MOPPET (Media-Oriented Program Promoting Exploration in Teaching) was originally conceived as an arts and humanities program that would be built from kindergarten upward in a systematic manner. This procedure corresponds to the best thinking on such program development, although few school systems have been in a position to construct a program in this manner. In this respect Woodbridge has been fortunate in that the developmental funds have been supplied by Title III of the Elementary and Secondary Education Act of 1965.

The K-6 program was developed in the 1970-73 school years. This seventh grade manual was developed during the first and second years of a three-year developmental period extending from 1973-74 through 1975-76. Manuals for the eighth and ninth grades will be completed by the end of the 1975-76 school year.

The purpose of this manual is to help teachers get more humanistic education into the curriculum. Ideally it is hoped that each teacher will do all or most of the lessons for his/her grade level, as well as whatever adaptations, extensions or independent creations that might be suggested by these lessons. Realistically, however, we recognize that such comprehensive usage involves difficulties for the teacher in regard to materials, equipment, etc. It is likely, therefore, that the individual teacher will at first be quite selective in choosing lessons and will gradually increase the range of lessons as he/she gains in expertise.

Our experience has shown that the greatest benefits have occured in those children who have experienced the largest number of MOPPET lessons. But it has also been noted that some exposure is better than none. Consequently, we encourage teachers to use as many lessons as they can reasonably handle and not to worry about lessons they cannot do. In this regard, it should be kept in mind that this manual, either as presented here in its partly completed form, or as it will appear later when completed, is not intended as a rigid curriculum that must be methodically followed.

The format for the lessons is simple:

Curriculum Areas/Art Areas

Grade

Title

Objectives

Equipment

Materials

Lesson Scheme

This format is not intended to be rigid, but it is used to systematize the lessons so that teachers can easily scan them to familiarize themselves with the contents. When selecting a lesson, they may decide to modify the lesson or materials to conform to their own situations or conceptions. For that reason we feel that these lessons should be viewed as prototype lessons--they will work as presented here, but we hope they will also serve to motivate teachers to make further explorations on their own.

MOPPET is interdisciplinary in concept in that various areas of the curriculum are consciously drawn upon for subject matter for lessons. In this context the arts are not viewed solely as ends in themselves but are utilized as avenues to perceive and communicate in different ways. Thus, the individual student can find means for individual expression--even amidst subject matter that would not ordinarily interest him/her as generalized facts or information.

Media is deliberately brought into lessons as a means of giving more varied dimension to lessons. It is becoming a generally accepted fact that some students learn more readily from visual presentations than from print or the spoken word. It is also becoming understood that students generally retain information better if they receive it through a variety of sense avenues. Thus, media is integrated into the lessons as a means of extending the range of resources available to the teacher to reach students in more varied ways.

The lessons do not require a particularly large range of equipment. Projectors used are: 16 mm sound film, 8 mm film and 8 mm silent loop, overhead, slide, and opaque. Still camera, 8 mm silent film camera, Ektagraphic Kit, cassette or reel tape recorder, and record player completes the list of equipment used. No particular brand is advocated, but we have found that the standardization of brands and models throughout a school system aids greatly in solving such problems as teacher familiarity, interchanging of equipment between schools, and in maintenance and repair.

One exception in the matter of brand indentification must be made. Teachers will want to know why two or three slide projectors are suggested in some of the lessons. The Kodak Carousel Projector with automatic focus makes it possible for one person to remotely control as many as three of these machines simultaneously. The projection screen problem for such multi-image presentations can be solved by using a blank wall or large sheets of white paper taped to a wall. Such panoramic presentations have the effect of simulating a new environment, and the motivational advantages of such an approach richly reward the teacher for the extra difficulty involved; however, it should be remembered that the lessons can be effectively taught using one machine at a time.

It is quite likely that teachers will run across lessons and ideas in this manual that are already familiar. Actually, no claim is made that these lessons are new or unique. What this manual does, basically, is save teachers the untold hours it would take to collect such a large variety of arts and humanities lessons from separate sources.

Even so, considerable teacher preparation time will be involved in many lessons presented here. For example, teachers will discover that many of the lessons require rather extensive teacher-made materials, which consist usually of slides taken with a camera or taken from books with an Ektagraphic Kit. We have found that, for a great variety of purposes, the large visual impression of the slide is far superior to a work description alone. Even where print is involved, slides often are extremely effective in demonstrating such things as poetry, picture stories, music notation, etc.

The Woodbridge Township School System plans to have materials duplicated and placed in the Instructional Materials Center from which they can be ordered by any teacher in the system. This method will solve much of the local preparation problem, making a lesson completed by one teacher available to all other teachers. It is advisable for any school systems contemplating the widespread use of MOPPET type lessons to work out some such system for sharing lessons. In the meantime, these more elaborate lessons should be approached with some caution in regard to the time that will be involved.

In a sense the taste and experience of the individual teacher will dictate whether he/she will select, for example, a simple poetry lesson requiring no special equipment or materials, or a lesson incorporating complex multi-media interdisciplinary techniques. In either case, opportunities are built in for the individual student to respond or interact creatively.

For the teacher who is interested in appropriate material for humanistic learning, we hope this manual will be useful as a practical introduction and guide. Our experience with these lessons have convinced us that such education can do much to help children develop esthetically and, also can aid them in forming a positive attitude toward education.

- A.D.K.

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For the most part, the arts content of the lessons is related to one or more specific subject areas; however, the degree to which this is done varies greatly. In a sense, the arts teachers have tried to accommodate two conflicting teacher viewpoints. The first viewpoint refers to teachers who want the arts process to correlate as much as possible with specific subject area content. The second teacher viewpoint advocates that prototype lessons should avoid correlating with subject areas in order to give the subject area teacher complete freedom to create such relationships. Therefore, it is suggested that teachers familiarize themselves with the lessons and decide for themselves whether they prefer lessons that are closely correlated with the curriculum or that, instead, they prefer lessons that require modification in order to establish such relationships. In either case, the lessons are sufficiently flexible to invite the ideas of the teacher.

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GRADE - SEVENTH

ALONE/LONELY

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize the difference between alone and lonely.

  Act out and write about the positive reasons for desiring to be alone.

  Act out and write about the positive and negative aspects to feeling lonely.

EQUIPMENT

- Tape recorder
- Slide projectors (2)
- Screens (2)
- Extension cords (3)

MATERIALS

- MOPPET Kit

  Slides which contain pictures which concentrate on scenes and persons caught up in feelings of being alone and lonely (2 trays)

  Tape/record of Rod McKuen's poetry. Use what appeals to you personally.

LESSON SCHEME

INPUT

- Project slides and play tape or Rod McKuen's Record. Ask students to look for feelings of alone and lonely in the atmosphere of the slides.

INTERACTION

- Ask students what kind of situations do they think of that create the feeling of lonliness - (home without a date, being screamed at by a parent, moving into a new neighborhood, everybody invited to a party except you, being at a party but still feeling lonely.)

- Ask students what kinds of situations do they think of where people prefer to be alone. (Reading, painting, thinking, when someone does something mean.)

EXPERIENCE

- Ask students to create an improvisation which deals with what happens when one person who is lonely confronts a person who desires to be alone, and tries to engage him or her into a listening or doing activity.

- Students act out scenes in groups of two - Questions such as the following may lead into positive criticism:

    - What dialogue or movement conveyed the idea that a specific person was lonely or desirous of being alone?
    - What was the most dramatic moment of the scene?
    - If the scene were done again, do you have any suggestions for adding to or deleting from the characterization, tempo of the scene?

- For a follow-up, ask students to write poems on personal feelings concerning Alone & Lonely.

- Anne Battle -

Sickness

No TV
No one to talk to
Nothing to do
fever
pills
sick

--Martha
Grade 7

Death

unhappy
sadness
Why did she have to die
gone
No one to play with
Alone

--Bonnie
Grade 7

Skiing

white
gliding
fast
The cloud of air on my face
My feet freeze
down the slope
Got to make it
by myself
swerving in and out
alone

--Thom
Grade 7

I feel Alone
Without friends
Without people talking to me
"Why do I feel alone?"
Alone.

--Susan
Grade 7

GRADE - SEVENTH

BALDWIN'S HARLEM

OBJECTIVES

- At the end of this lesson the student will be able to:

  Talk about or write some of his feelings about pain... about himself...about school.

  Be comfortable with me...trust me enough to write about his honest feelings.

  Find that a writer is honest and open in his writing and in his sharing.

  Open up his feelings.

EQUIPMENT

- Projector 16 mm
- Screen

MATERIALS

- MOPPET Kit

  Film 16 mm My Childhood: Part II: James Baldwin, Benchmark, B&W, 25 min.

- Also:

  Books written by James Baldwin

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I talk briefly about James Baldwin.. about how much I admire him..that he is one of America's best writers..Then I show the film.	The film is moving, devastating in parts..but so honest that the children are moved to feel, and have empathy...	I ask them to write their feelings about the film...
The film is remarkable. When Baldwin talks about his father, his hate and love, his life in Harlem...	We talk about Baldwin's pain.	I ask them to write something that had brought them pain. One boy wrote: My mother never goes no-where it ain't her fault She's always blue So am I, at home.
	The children know it is real...	and they are encouraged to write in their own voices...using their own words to describe their feelings.
The next time I saw the children, I had with me ten of Baldwin's books. I lined them up on the ledge under the blackboard. I felt it was important for them to see in the "flesh" what this man had accomplished.	"If you want to look through these you can...or borrow any."	I think this casual way of giving literature is sometimes more effective in turning kids on to reading. --Bette Distler

Person

A person is someone who can change his ways. Some people are mean, some people are nice, some people are sad, some people are gay. But all people are the same in a way.

- by Amy -

a wolf calling another wolf
a starving kid
a tree in a grave yard
a race track
dummies in a store window
a car stuck in the snow
a skeleton

Being afraid is like being scared something may happen to you any minute and you won't be ready for it. You sit in your house all lonely and scared that someone may be watching you. Being afraid is walking home at night when it's dark and spooky and you may never know who you'll meet when you turn the next corner.

GRADE - SEVENTH

BEAUTY/UGLINESS

OBJECTIVES

. At the end of this lesson the student will be able to:

Identify aspects of beauty in ugliness.

Recognize and verbalize situations in which beauty is found in ugliness.

Communicate, through drama, situations which can easily occur to cause a person to feel discarded, misused, rejected, like a "piece of junk."

EQUIPMENT

. 16 mm film projector

. Extension cord

. Screen

MATERIALS

. MOPPET Kit

16 mm film, "The Junkyard", Bailey Film, Assoc., 1968, 10 min., color.

LESSON SCHEME

INPUT

- Have students recall the ugliest thing they have seen recently...and the most beautiful...Find out if they think that beauty can be discovered in ugliness.

- Show the film "Junkyard". Ask them to concentrate and look for instances of beauty and ugliness.

INTERACTION

- What were some of the aspects of beauty and ugliness in the film?

- What are reasons that objects end up in a junkyard? (misused, outmoded, broken, worthless, people become bored with the object, objects worn out.)

- Have you ever been in a situation that created feelings of being like a "piece of junk". (Being screamed at by a parent, sibling, peer, teacher; rejected by a friend; not being included in a social event.)

EXPERIENCE

- Guide students into groups of five people and assign each group the task of developing a drama which communicates the idea of a situation which occurs that causes a person within the group of five people to feel "like a piece of junk". Each drama should communicate the nature of the group (social, school, work, peer), what action causes the person to feel "like a piece of junk", and what does the person do in handling his feelings?

- Each group of five persons acts out their scene for class members.

- Guide the students to evaluate each scene in a positive manner. Use these as similar questions:

  --What was the action that led to the rejection of one person?

  --Do you agree with the way the rejected person handled his feelings?

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

-- If the scene were done again, what questions would you like answered concerning the roles and actions of group members?

- As a follow-up activity, have each class member write about a situation concerning a time when he/she was coerced into rejecting a person because of peer group pressure. Students should particularly write about their feelings and how they handled their feelings in the situation.

--Anne Battle

GRADE - SEVENTH

BEN SHAHN, THE ARTIST - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Experience Ben Shahn.

  Have positive feelings about painting and artists.

  Have sense of connection between painting and poetry.

  Feel capable of creating something worthwhile.

  Write his feelings.

EQUIPMENT

- Slide projector (optional)

MATERIALS

- MOPPET Kit

  Painting of Ohio Magic by Ben Shahn (I own copy); a slide of painting could be substituted

- Also:

  Papers

  Pencils

  Children's Journals

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
"I'd like to show you this painting.. just look at it, tell me what you see.. tell me how it makes you feel."	As each child speaks I respond to what he has said ...sometimes repeating a line..sometimes writing it on the board. "Write it down...before you lose it." If I begin writing the children's lines- I write everyone's.	The children begin to write.
	The children speak. Then they write..they respond and get ideas from the other children... It is like a pyramid. They begin to build with words starting from their visual perception ...from the discussion.	They begin to write their feelings.
As they find the different things in the painting, I pick up on it.	"O.K. good, now tell me what do you think the boy is feeling..."	
"You know Gloria from the MOPPET staff--she looked at the painting and told me it looked like the right half is a dream and the left side, what is real...what do you think about that.. and the wall--."	Can you see the wall--when do you think this took place? What year?	

LESSON SCHEME - (Continued)

INPUT

I'd like to tell you something about Ben Shahn..he's one of the most famous American artists that ever lived...he really listened to his own ideas...what do you think that means?

He liked his paintings to tell a story...maybe this is his childhood...most artists and poets use what happened to them..the way they felt when they were children to write about when they grew up.. what you are living now..your home, your family, friends, your feelings..they are the stuff art comes from....

INTERACTION

We talk about how important listening to one's own voice is--having confidence in our own responses, our own judgment.

EXPERIENCE

The children write N.J., magic pieces..telling about where they live, writing about their feelings about their homes, neighborhoods, families--drawing pictures after they write.

--Bette Distler

BEN SHAWN, THE ARTIST - Lesson

POETRY SAMPLES:

A boy looking out of a window
on a gloomy night. He sees a bus
with many people in it. He looked
in another window of the building
he saw a beautiful flower basket.
The flower basket brightened up
the whole town even though it is
a gloomy night. The silent town
needed the flower basket because
it added color to the whole town.

-by Nicole-

I see a bus riding down a brick
street with people in it. A boy is
looking out the window at a flower
pot. Maybe he wants it, or maybe
he's just lonely.

The sky is blue and full of
clouds. It might rain and he'll be
in the house by himself. He won't
have anything to do. All those tall
buildings, and he's the only one in
one. He's scared someone's going
to come in there.

-by Brian-

A stupid bus in a stupid town
and the boy says, "Wow I am in a
stupid town."

The boy is sad because he is
in a stupid town where weird deaths
take place.

-by Eliot-

My house was big, and cold
sometimes, but I was always
happy. I was only a little baby
at the age no more than one. I
had three sisters to keep me
happy until they went to play.
I'd cry because I'd feel lonely
and scared in a big house I
moved when I was two.

-by April-

LANGUAGE ARTS/POETRY

GRADE - SEVENTH

BEN SHAHN, THE MAN-II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Have a fuller picture of Ben Shahn, the artist... Ben Shahn, the man.

  See the humanness of the artist so they can feel familiar... and get an awareness of the possibilities within themselves.

  See and hear how a man looked for and found his own voice, his own way...his own expression.

  Feel that the artist is closer to "real" life.

EQUIPMENT

- Movie projector 16mm

MATERIALS

- MOPPET Kit

  Film 16 mm, This is Ben Shahn, Bailey Film Associates
  Color, 16 min.

  Ben Shahn Books

- Also:

  Paper

  Pencil

LANGUAGE ARTS/POETRY

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Keep books of Ben Shahn's work on table for casual! use by children.	Let children look through Art Books at leisure.	
"You know I really love his paintings.." .."I'm going to show you this movie you'll see Ben Shahn talking...and you'll get to see some of his more famous posters and prints.	I take the lead from the children's responses..everything they say...I listen to...and build on ...the more meaningful all this will be depends upon how involved they can become...	(Sometimes children don't feel like talking...sometimes they need time to absorb what they've seen...and felt...) Each class is different...as are its separate members...
Watching a film about an artist they are already familiar with...	"Do you think he's someone you would like to know?" "What feelings did you get about him? How about his work, what did you like. How did you feel about it... What about the picture of the desolate people on the bench? What about what he said about climbing a mountain?"	If discussion doesn't happen easily, I then go on and ask them to write how they feel, or anything that is in their heads...they can also draw if they like; sometimes this meets their need better-- Keep them writing about feelings, sketching from feelings, stream-of conscious writing as a warm-up for poetry...

- Bette Distler -

GRADE - SEVENTH

BLUE AND YELLOW

OBJECTIVES

- At the end of this lesson the student will be able to:

  Share my feelings on David Ignatow's poem.

  Feel closer and more familiar with poetry.

  See a connection between art and poetry.

  Understand the feelings that go into a poem.

  Perhaps, write some poetry.

EQUIPMENT

- Slide projectors (2)
- Screens (2)
- Overhead projector

MATERIALS

- MOPPET Kit

  Blue-yellow transparencies of other children's poems

  Slides of children's paintings on blue and yellow

  Transparency of "Consolation" a poem by David Ignatow

Consolation

by David Ignatow

I think that when the yellow pillow
is thrown against the blue wall
God is in the room, for I know
there can be no ultimate evil--
when as an argument ensues
yellow is shown in glowing contrast
to deep blue.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I tell the class about David Ignatow's poem...and how one day I was sitting at home wearing blue slippers and I happened to put my blue slippered foot on top of a little yellow table (in the den).. and that suddenly I got very excited because I understood the poem "Consolation"...	The children are interested because I am sharing an intimate feeling...an experience...I am being open about my own reactions.....	This kind of openness sharing feelings, responses is in itself a motivation for children to do the same...without this kind of trust and openness real writing can not easily happen...
I put the poem on the screen and read it..then some of the children read it too...	I ask them what they feel... (never..what the poem is about.. its meaning...always the feelings..)	It is important to be asked what you like...what you feel...what would you choose...These kinds of questions help the child learn to listen to their own feelings and to be more sensitive to how they feel.. and how others feel...
I show them the other children's slides..and poems...	When they see what others have done, again, the possibilities for themselves become apparent.	
The children are sensitive to colors and combinations. Seeing two colors used by a poet..to express feelings adds to their sensitivity.	Ask them to pick two colors that mean something to them: "If you could do a room for yourself what colors would you pick?"	"Write me something about your colors...what do they make you feel like..what do you think about when you think of them.."

--Bette Distler

BLUE AND YELLOW - Lesson

POETRY SAMPLES:

Blue is the sky and red fills the sun.
Blue is a bluebird that sings
upon a tree. Red is a cardinal
that flies over a sea. Red is a
bottle of catsup that pours on a
hamburger. Blue is a blueberry cake.

- by Connie -

red and orange
make brown

red and orange look like the sun.
I want a house like that color. I
want a car like that.

- by Michael -

orange and yellow are my 2 favorite colors.

the orange sun
the yellow moon

the tangerine and the yellow banana

- by Jackie -

Baby Blue and Light Yellow

Baby blue to me is a new born baby boy.
Yellow is the flowers that grow so high.
Blue is the ocean so nice and cool.
It makes me feel like swimming in a pool.
Yellow is a color so nice and bright.

GRADE - SEVENTH

BOND ANIMATION I : PENCIL TEST

(This basic lesson can be used in place of the Flip-book lesson.)

OBJECTIVES

- At the end of this lesson the student will be able to:
  - Be aware of the variations needed for movement of characters.
  - Draw a short animated film.
  - Observe other students' work in animation.

EQUIPMENT

- Super 8 projector / 16 mm projector
- Projection Screen

MATERIALS

- MOPPET Kit
  - Student-made flip-books or commercial flip-books
  - Student-made films of flip-books or commercial film
- Also:
  - 9" x 12" bond paper, with three holes punched along the longer edge to match the placement of the nails; Ten sheets per child.
  - Pencils, crayons/magic markers

LESSON SCHEME

INPUT

Show flip-books made by other students. Talk about how an animated movie is made using the flip-books.

Show student-made films of flip-books. (Pencil test films)

INTERACTION

Ask the students to point out similarities between different pages of the flip-books. Ask students to point out differences.

What kinds of objects have motion? What kind of movements are possible with the character or object?

Example: A face-talking, blinking, turning head, crying, laughing, etc.

Ask students for their ideas on some possible characters or objects that could move. Where would the character start? Where would the action end?

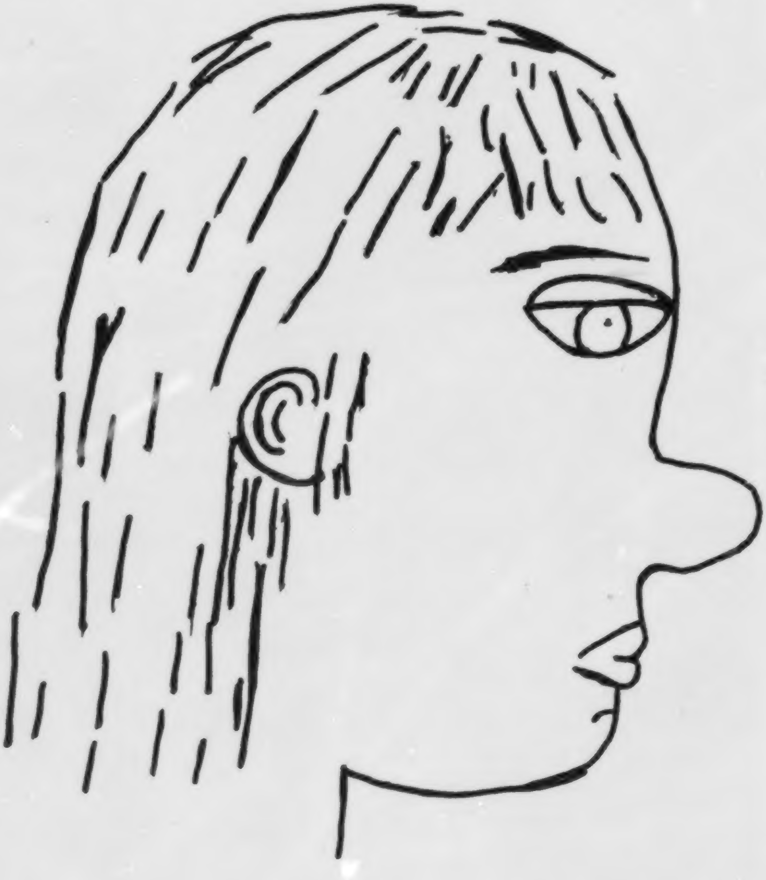
EXPERIENCE

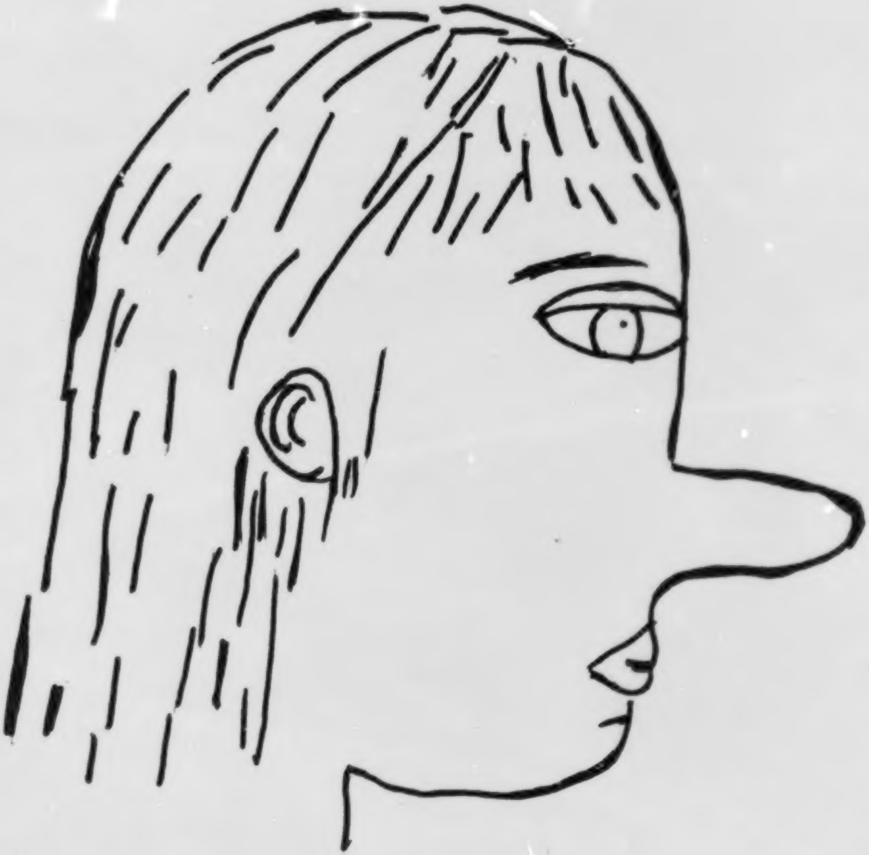
. Distribute ten sheets of paper, 9" x 12", to each student. Drawings should be done holding the bond paper in the same direction with the three holes at the top. Ask students to make their own flip-books. Point out that anything that doesn't move such as trees, building, is traced on each successive piece of paper. Place paper, one at a time, over the original drawing and draw sections that move with a small variation. Example: Opening a mouth to talk or throwing a ball.

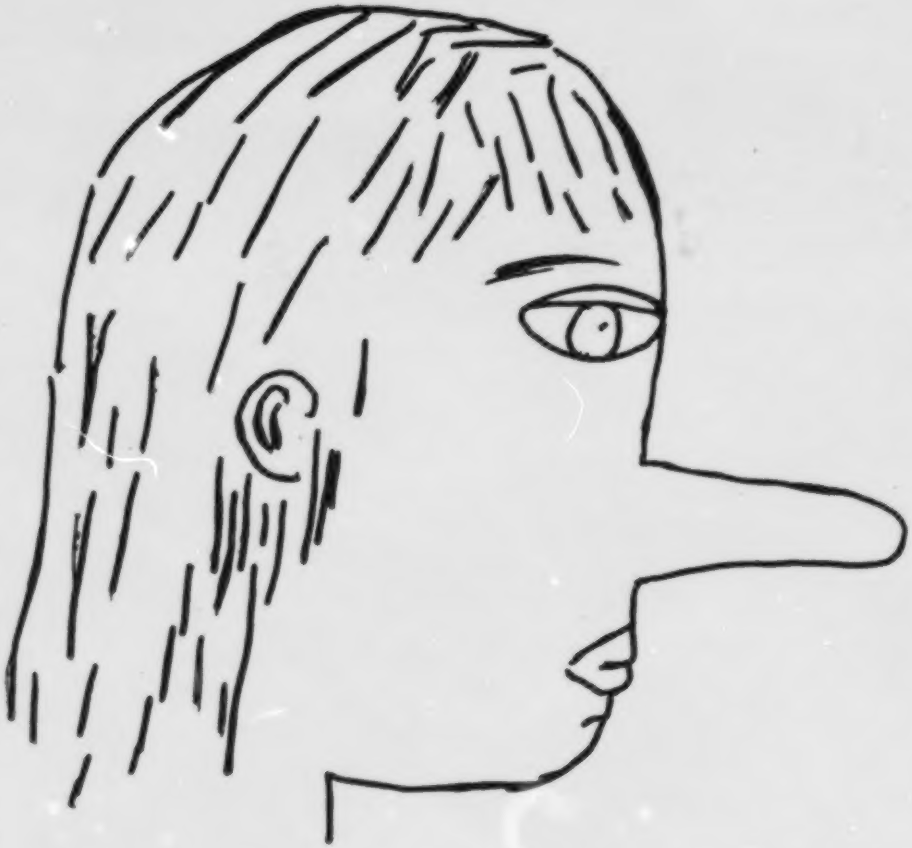
(SEE EXAMPLE ON FOLLOWING PAGES)

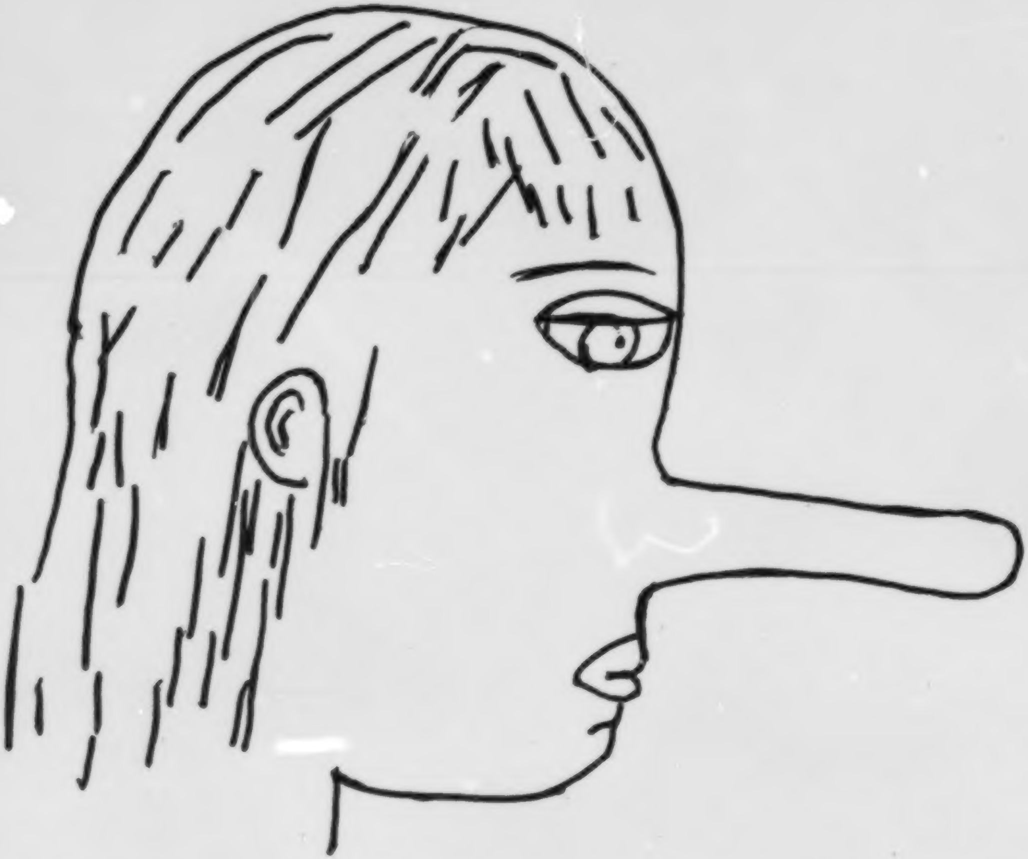
. When flipped, movement can be seen by the student. After drawn, add color, stressing that the colors should remain the same so the character is recognizable throughout the flip-book.

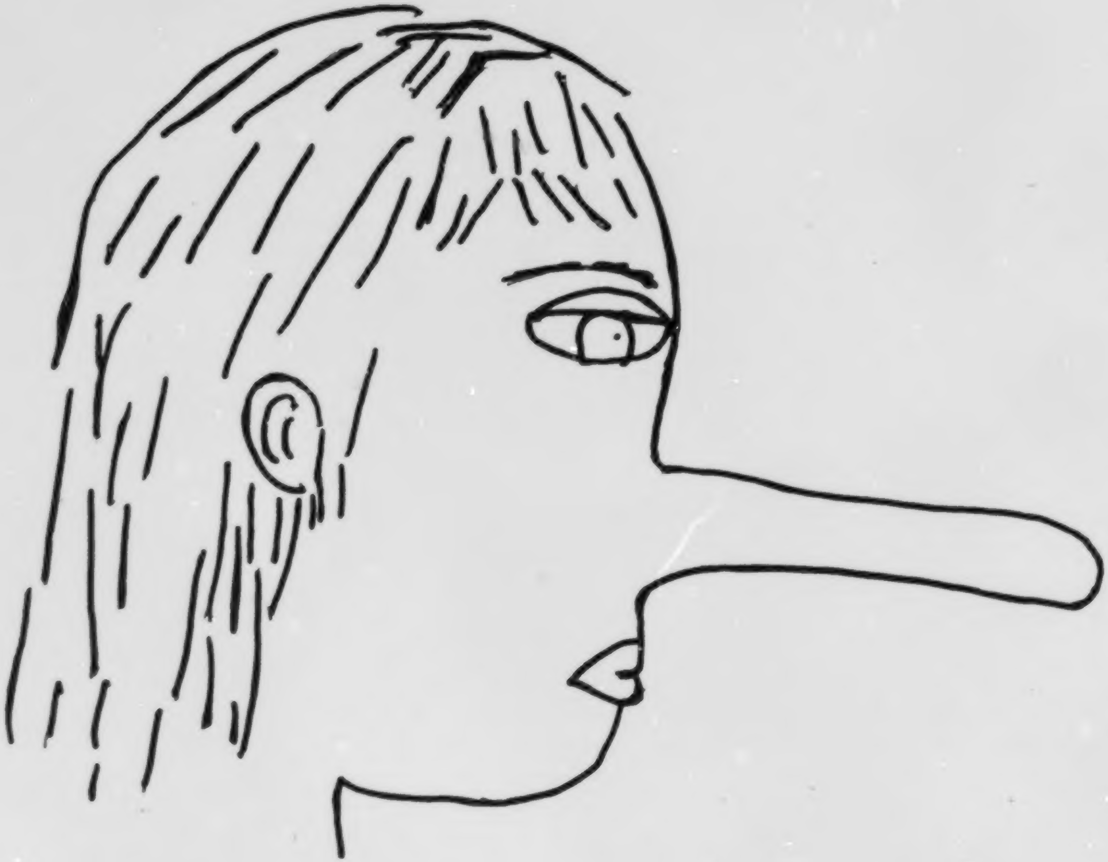
--Susan Evans











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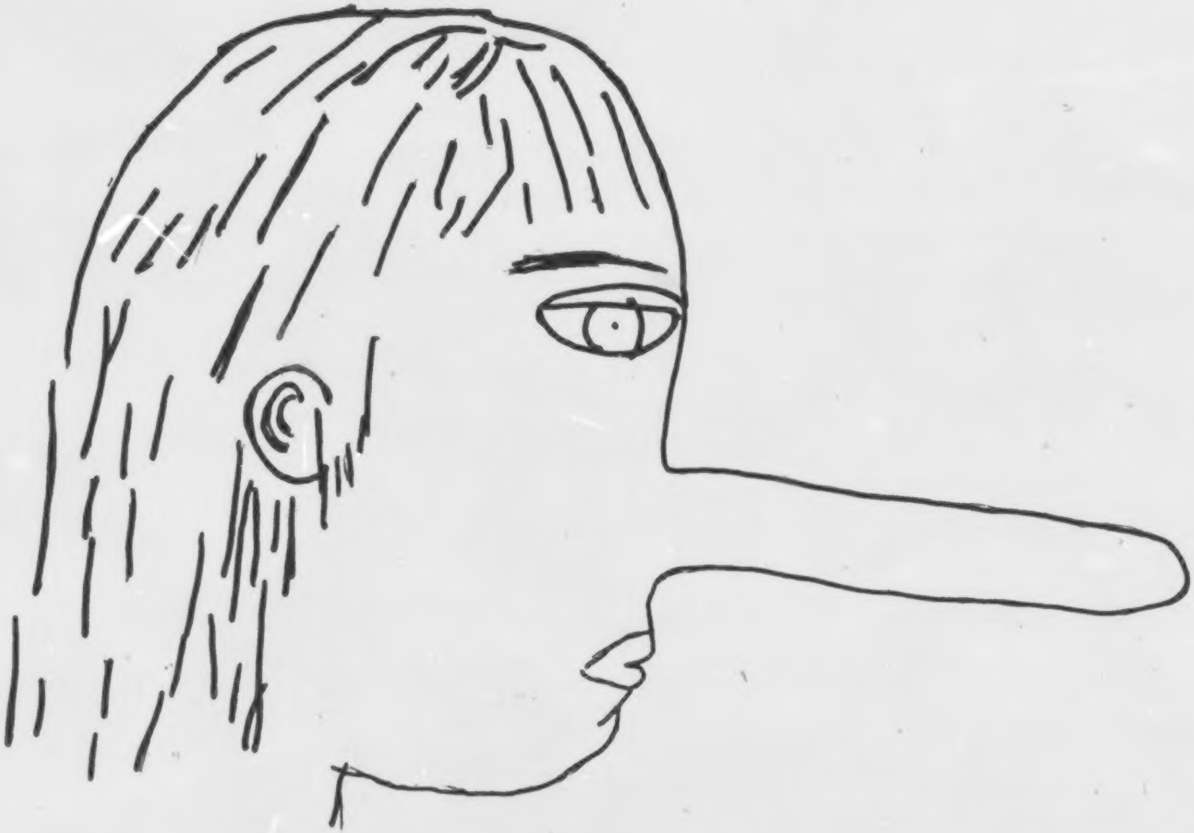
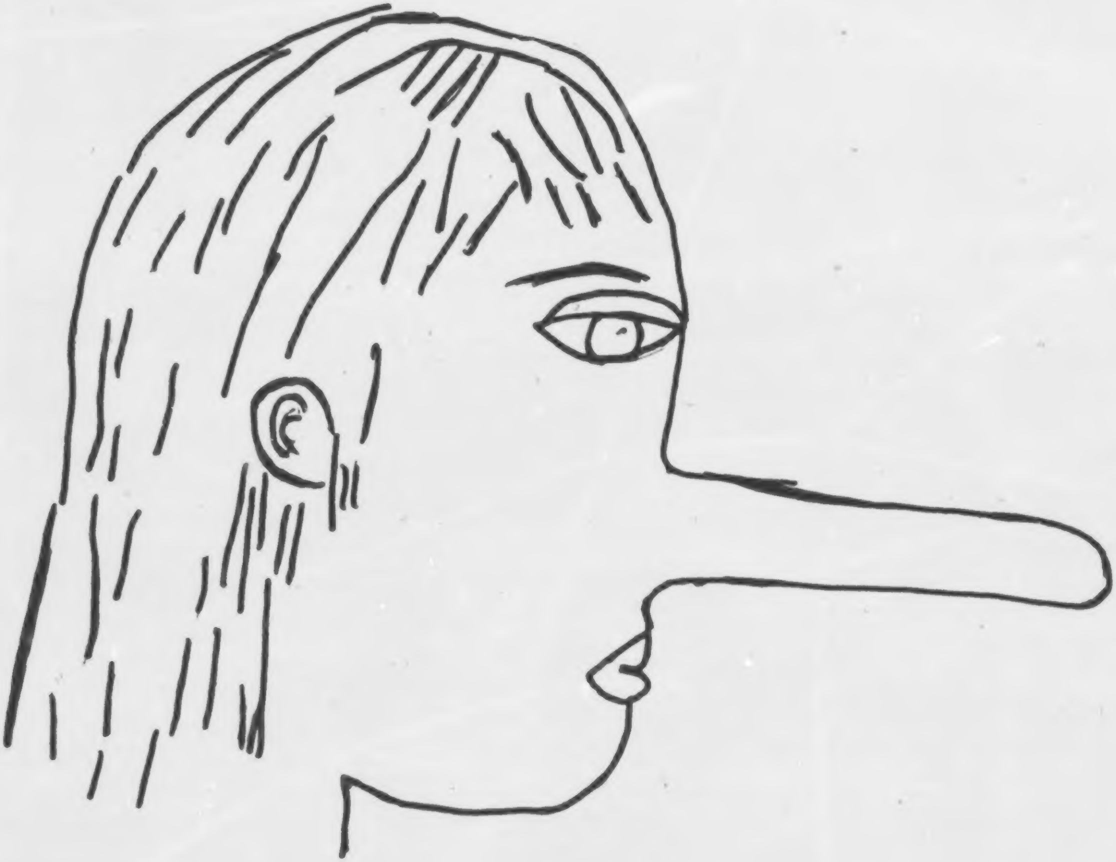
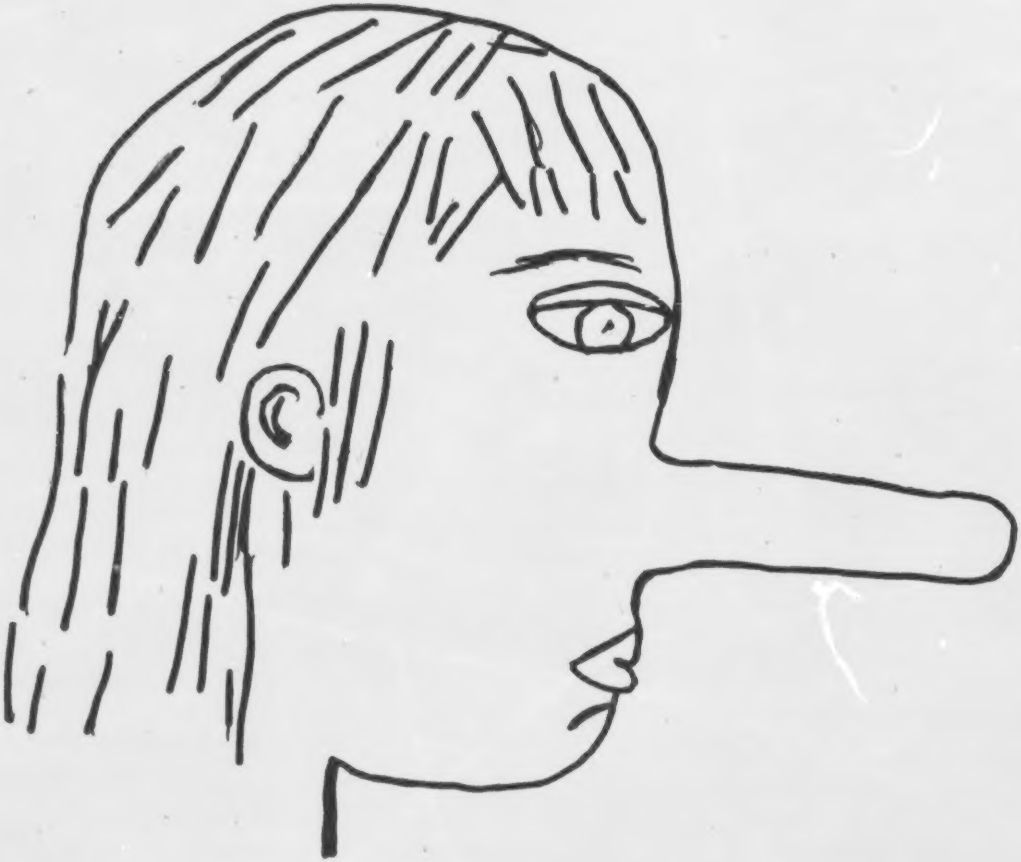
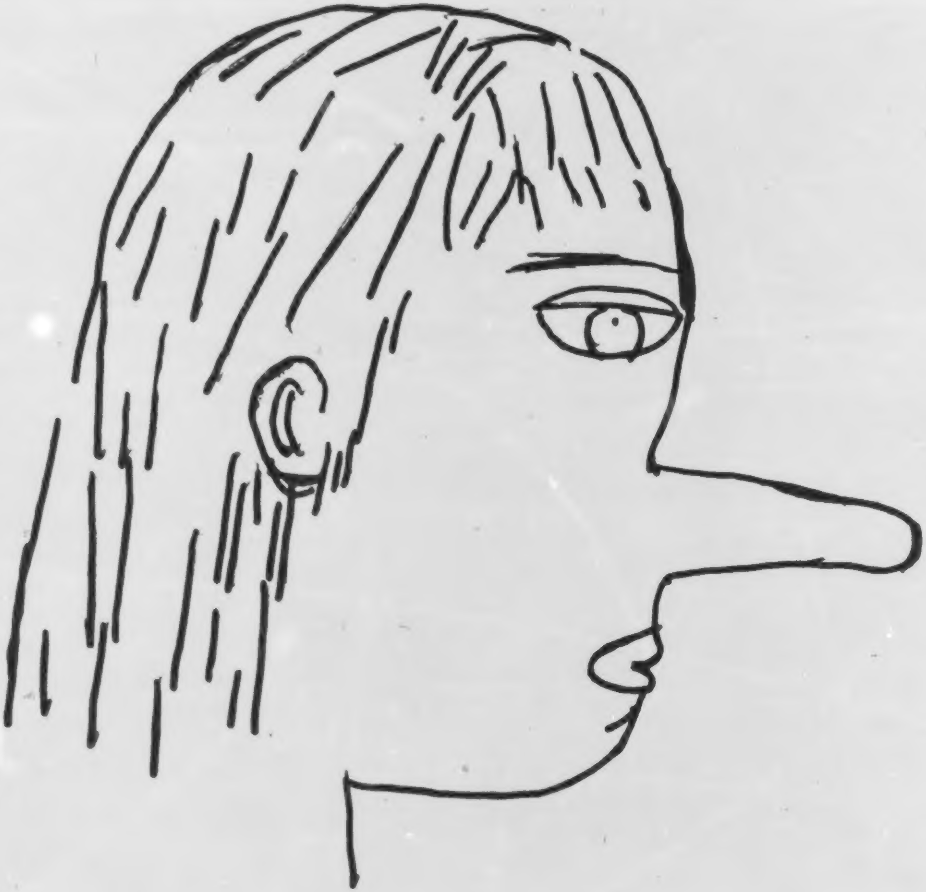
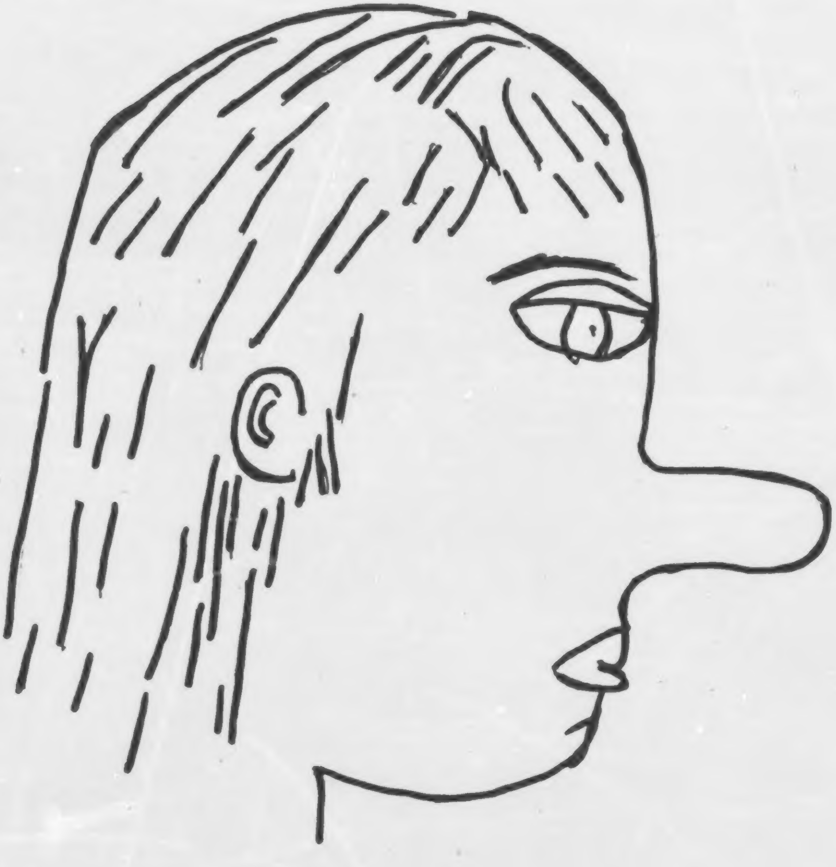
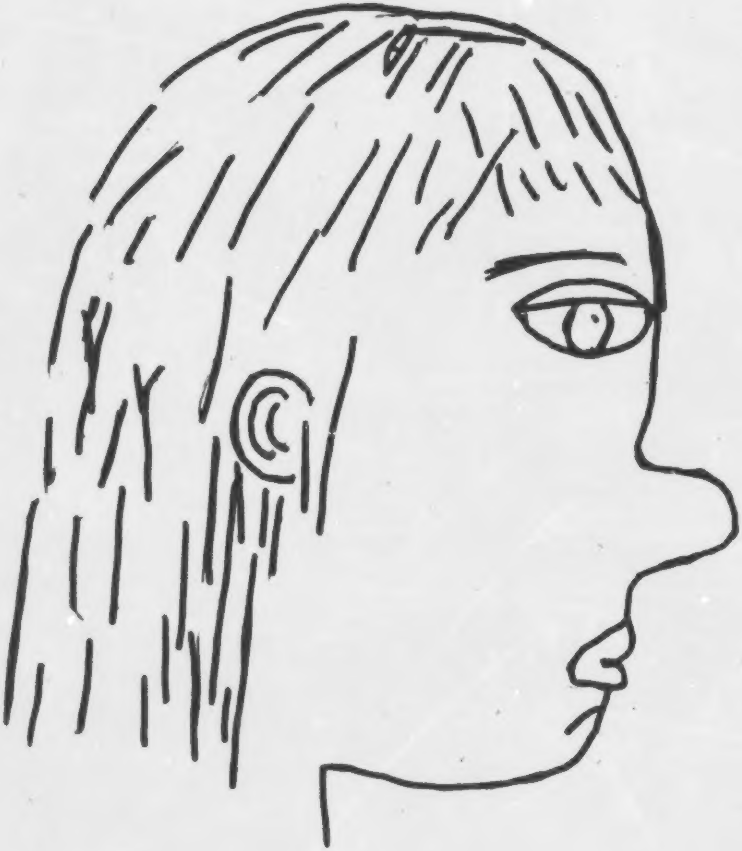












GRADE - SEVENTH

BOND ANIMATION II : FILMING THE PENCIL TEST

OBJECTIVES

- At the end of this lesson the student will be able to:

  Photograph a series of pictures in sequence.

  Work as part of a group.

  Sequence action for filming.

EQUIPMENT

- Super 8 mm camera
- Tripod
- Floodlights
- Cable release

MATERIALS

- MOPPET Kit

  Board with three nails placed approximately four inches apart

- Also:

  Student drawings (ten) on 9" x 12" bond paper

LESSON SCHEME

INPUT

The film seen in the first lesson, usually, is sufficient as a carry-over for this lesson. A second film is not shown during this lesson. However, if a theme is chosen during the first lesson, a set of slides, a movie, or overhead transparencies should be included as input for this lesson. Do not show a film with the attempt of trying to have a watered-down version of the same theme.

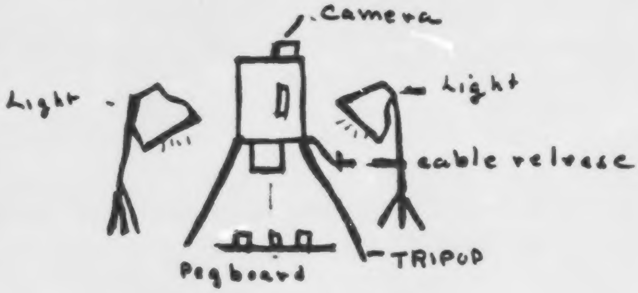
Have holes punched in all sheets before filming so that the pictures can be positioned on nails for filming.

Explain parts of camera to be utilized during filming of pencil test.

INTERACTION

Show each group how the cable releases the shutter one frame at a time. Make sure lens is focused and film is placed in camera. Camera should be set on a sturdy tripod with two lights at 45° angles.

- Explain parts of the camera to be utilized during filming of pencil test. Show how the cable release releases the shutter one frame at a time. Remind students to make sure lens is focused and film is placed in camera.
- Demonstrate how ten drawings are placed on the nails with the first picture on top and the tenth picture on the bottom.



EXPERIENCE

Work in groups of five having each student film his own work and aid others to film their pencil test.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

. Each student films his work using this procedure:

-- Place ten drawings on the nails with first picture on top and last picture on the bottom.

-- Check the image in the view finder for framing and focusing. Make adjustments.

-- Film the top picture for eight frames; i.e., press the cable release eight times. Remove the first picture.

-- Film the second picture for two frames. Remove it. Continue filming through the ninth picture, two frames each.

-- Film the last picture for eight frames.

. Students rotate positions every time another series of pictures is filmed.

. When one group is finished filming, another comes up.

. After film is processed, show their animated movie to the students. Discuss what they liked and didn't like about it. Ask what they would improve upon.

--Susan Evans

GRADE - SEVENTH

BOND ANIMATION III - SOUNDTRACK

OBJECTIVES

- Evaluate student-made film made in previous lesson.
- Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student made film
- Blank cassette

……

LESSON SCHEME

INPUT	INTERACTION
Show student-made film as soon as it is returned from dealer. Have film shown more than once to grasp other students work.	Discuss film with students, sections obviously out of focus, not properly framed; wrong order can be observed by the class.

LESSON SCHEME - (Continued)

INPUT	INTERACTION
Set up tape recorder, give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Have students suggest pictures that could go along with sound. Ask each student to use a sound or sentence to describe their section.

EXPERIENCE

. Have students help each other determine sound effects wanted for their film Show film again and have each student make their sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack. Play back both film and soundtrack.

--Susan Evans

GRADE - SEVENTH

CONFLICT - STORYBOARDS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize characters and the conflict that occurs, draw and write a storyboard.

  Resolve the conflict through words and pictures, and determine method of filming.

EQUIPMENT

- 16 mm projector
- Screen

MATERIALS

- MOPPET Kit

  16 mm film, "Portrait of a Horse" - Pyramid Films, Color

  Sample (1) of Storyboard paper (to be duplicated for class)

- Also:

  Pencils

  Magic markers

  Cut-outs -- background

LESSON SCHEME

INPUT

- Explain how animation is done with a cut-out figure, demonstrating the movement of the cut-outs on background.
- Generally state the plot of a "Portrait of the Horse".
- Ask students to watch for the conflict, what it is and how or if it is resolved.
- Show the film "Portrait of a Horse".

INTERACTION

Discuss the film;Who were the major characters? What was the conflict between the characters? How many times did the hunter attempt to capture the horse? What happened each time? Did you feel the film was successful in telling the story without words? What sounds were used to give the feeling of tension?

Using characters that are real or imaginary,have students discuss situations where the characters are in conflict. Center the discussion on how it might be resolved, a compromise, or one character winning out over the other.

EXPERIENCE

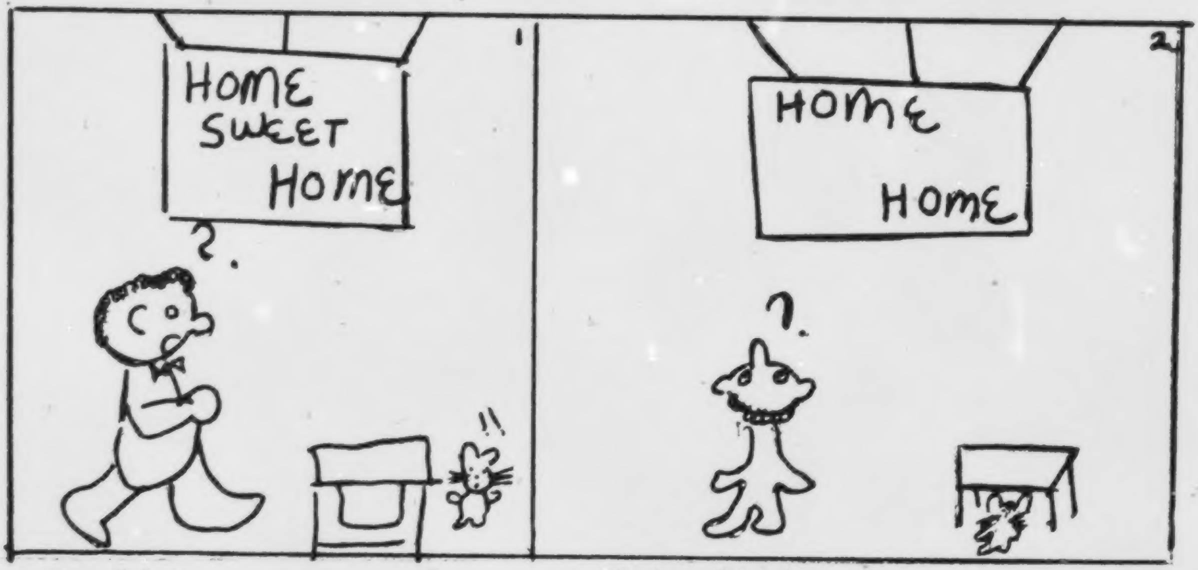
Have students use storyboard paper to draw and write a story where their characters have a problem and in some way the conflict is resolved.

Use magic markers for colors and scenery.

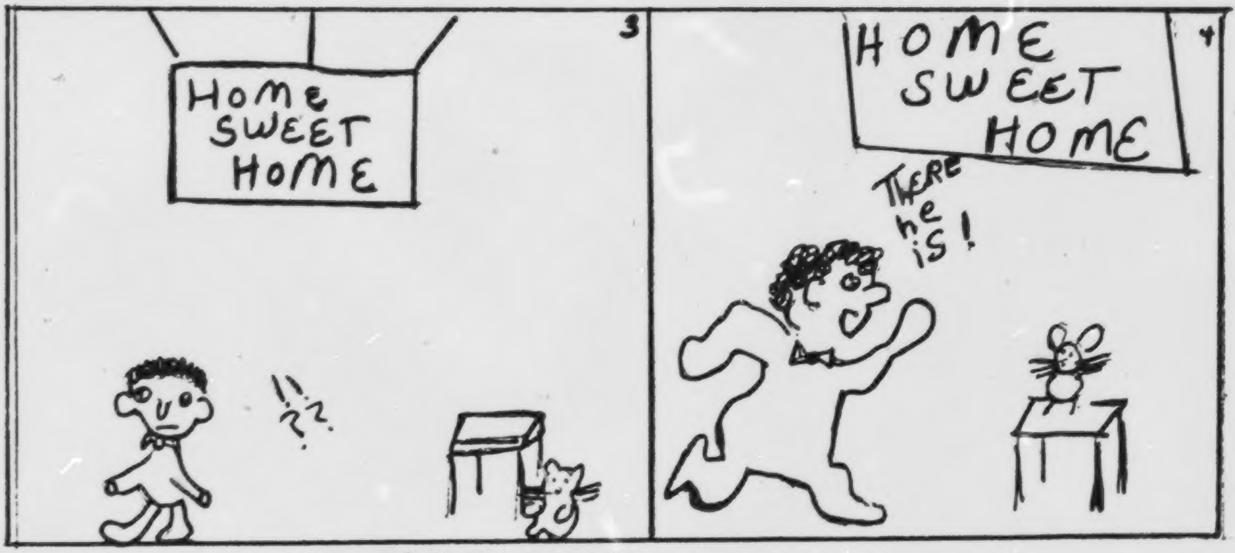
Continue lesson. See lessons on cut-outs and bond animation. Have students draw and film storyboards.

--Susan Evans

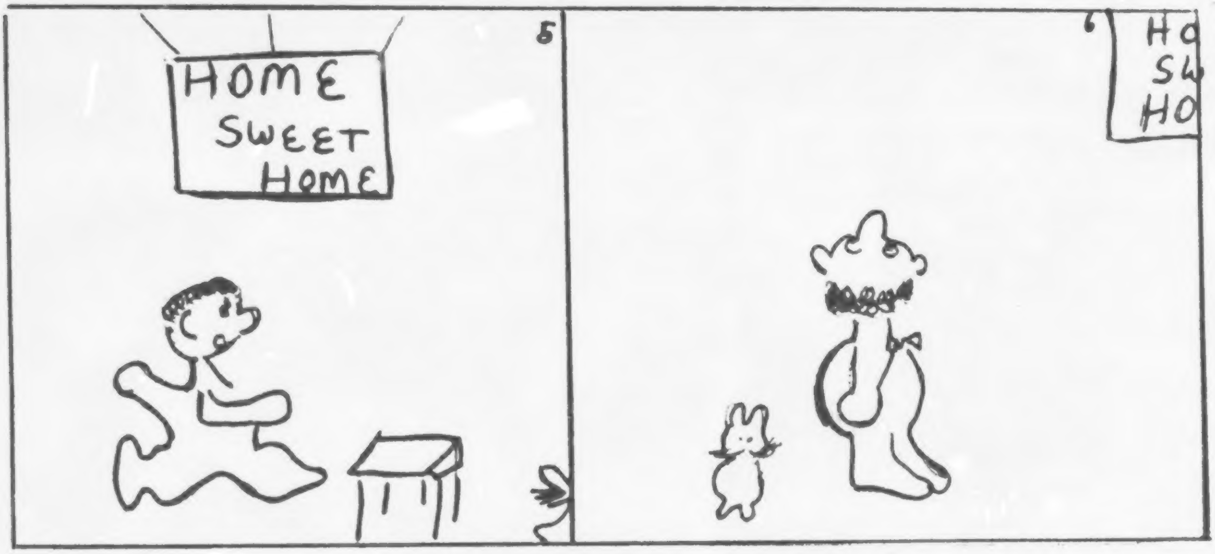
Sample Storyboard


1
HOME SWEET HOME
?
!!
2
HOME HOME
?

Ralph! Where are you? RALPH!


3
Home SWEET HomE
!!??
4
HOME SWEET HOME
THERE he is!

WhERE is ThAT CAT? THERE HE IS!


HOME SWEET HOME
5
6
HO
SW
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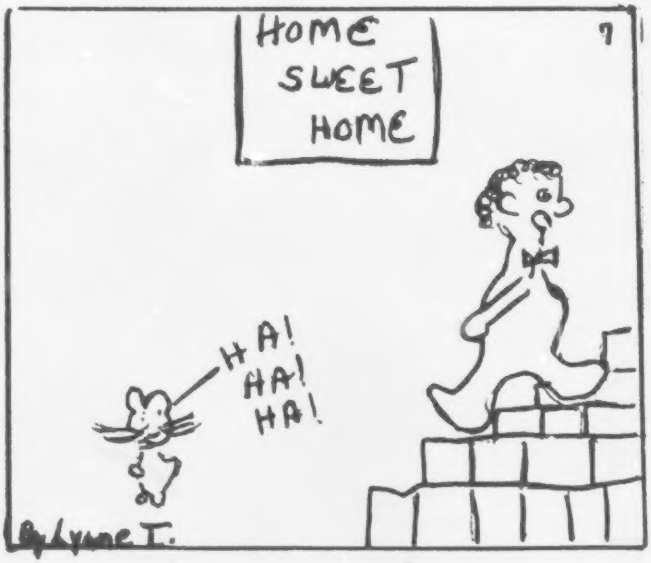
GET BACK HERE!   Where is that RALPH!


HOME SWEET HOME
7
HA! HA! HA!
By Lynne T.

FORGET IT!

GRADE - SEVENTH

DESIGN IV/RHYTHM (1-2-3)

OBJECTIVES

- At the end of this lesson the student will be able to:

  Move through space in a given meter.

  Understand syllabic construction of words.

  Correlate isolation with rhythmic structure - lanquage structure.

  Explore axial and locomotive movement within a given structure.

  Understand fractional divisions of a unit.

EQUIPMENT

- Overhead projector
- Screen

MATERIALS

- MOPPET Kit

  Transparencies - with one and two syllable words in sentences, two and three syllable words in phrases and one, two and three syllable words in sentences.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show transparency containing one and two syllable words.	Ask if there is any way they can think to interpret the words in movement--considering the rhythm of the words.	Have them think and clap the rhythm of the words softly for themselves several times over.
Remind them to remember the various planes that they can put their heads and arms on in order to make interesting asymmetrical shapes.		Now have them move their heads to the one syllable word and their arms--one at a time--to the two syllable word in a constant rhythm 1,2, head arm arm - h, a, a, or "I wonder how many" etc. with clock-like rhythmic regularity.
Show the one, two and three syllable word in sentences.	Now ask that they choose one sentence and move around the room in the rhythm of the sentence.	They may walk or run but they must not bump anyone and they must change directions so that they make interesting patterns in the space.

--Carol Henry

GRADE - SEVENTH

EMERGENCY!

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify emergency situations and verbalize feelings people experience during those situations.

  Identify and understand the action people respond with during emergency situations.

  Dramatize, through movement and dialogue, imaginative emergency situations.

EQUIPMENT

- Slide projector
- Tape recorder
- Screen

MATERIALS

- MOPPET Kit

  Tape recording of series of situations dealing with specific sounds followed by the word help. Example: series of thuds followed by help!; series of tapping followed by help!; series of water drips followed by help!

  Carousel of slides which depict environments in which emergency situations might occur, such as playground, seashore, bedroom, interior rooms of office buildings (elevator), houses, car, department store, street with traffic, etc.

LESSON SCHEME

INPUT

- Say the word help!! to the class. Have students share verbally the first image that comes to their mind when they hear the word help! (Someone hurt! - a fire! - a car accident! - a small child screaming! an animal hurt!)

- Play the tape recording of help! and project slides of environments on the screen. Ask students to specifically use imagination to think of emergency situations that could occur within the environments that are projected.

INTERACTION

- Ask the students to think about and discuss any situations in which they have been involved where they responded to hearing the word, help. (The day the bed fell down; my kid brother locked in the bathroom; my sister cut herself with a knife.)

- Ask students to describe feelings and reactions when they heard the word help in real life experiences.

EXPERIENCE

- Divide class into groups of five persons. Assign the task of creating a drama improvisation which shows an emergency situation.

- What were persons involved in doing when the emergency occurred? What caused the emergency? What was the emotional response of the persons involved in the emergency?

- Students act out improvisations for each other.

- Afterwards, a critique occurs involving positive student criticism. Teacher may ask guiding questions such as:

  --What specific action or dialogue conveyed the emotional response of those involved in the accident?

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

-- Do you think the pacing of the action heightened the emergency? Should the pacing of the scene be changed in any way?

-- What was the most dramatic moment in the scene for you?

-- Do you necessarily agree with the way the emergency was handled?

. For a follow-up activity, assign students the task of writing a poem about feelings concerning "Emergencies".

--Anne Battle

GRADE - SEVENTH

EMOTIONS PLAY ON FRIENDSHIPS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Define personality traits that build good relationships.

  Define personality traits that destroy relationships.

  Define reasons for the need of friendships.

  Understand what a fable represents.

EQUIPMENT

- Filmstrip projector
- Cassette recorder
- Screen
- Extension cords (2)

MATERIALS

- MOPPET Kit

  Filmstrip and accompanying cassette, "How Jealousy Spoiled A Friendship", African Stories and Legends, U 6356, Eye Gate House, Inc. , Jamaica, N. Y. 11435

LANGUAGE ARTS/DRAMA

LESSON SCHEME

INPUT

. Ask the class if they think friendships are important. Why? (Protection, so I won't be lonely, companionship, somebody to do things with.)

. Ask the class if they have ever experienced losing a friend. If so, are they aware of the reason the friendship broke up? (Jealousy, gossip, competition, parent disapproval.)

. Show the filmstrip, "How Jealousy Spoiled A Friendship" with the sound cassette.

INTERACTION

. Ask students to discuss what they feel was the reason for the friendship disruption in the film.

. Ask the students the feelings they have experienced when their friendships break up. (Forlorn, anger, frustration, envy, gossip, hiding.)

EXPERIENCE

. Divide the class into groups of five people and assign the task of developing an improvisational drama which deals with showing the reasons a friendship exists, what action occurs to cause it to dissolve, and if anything is done to create a new friendship or mend the friendship.

. Have each group dramatize their scenes for the rest of the class and critically evaluate what was communicated in regards to characterization, mood, etc.

. As a follow-up, have student write about a situation in which he/she lost a friend due to an emotional grievance such as jealousy, pride, envy, anger, sorrow, etc.

--Anne Battle

GRADE - SEVENTH

FLIP-BOOKS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Be aware of the variations needed for movement of characters.

  Draw a short animated film.

  Observe other students' work in animation.

EQUIPMENT

- Super 8 mm projector/16 mm projector
- Screen

MATERIALS

- MOPPET Kit

  Student-made flip-books or commercial flip-books

  Student made films of flip-books or commercial film

- Also:

  Bond paper 3" x 5", ten sheets per student

  Pencils, crayons/magic markers

LESSON SCHEME

INPUT

Show flip-books made by other students. Talk about how an animated movie is made using the flip-books.

Show student-made films of flip-books. (Pencil test films)

INTERACTION

Ask the students to point out similarities between different pages of the flip-books. Ask students to point out differences.

What kinds of objects have motion? What kinds of movements are possible with the character or object?

Example: A face-talking, blinking, turning head, crying, laughing, etc.

Ask students for their idea on some possible characters or objects that could move. Where would the character start? Where would the action end?

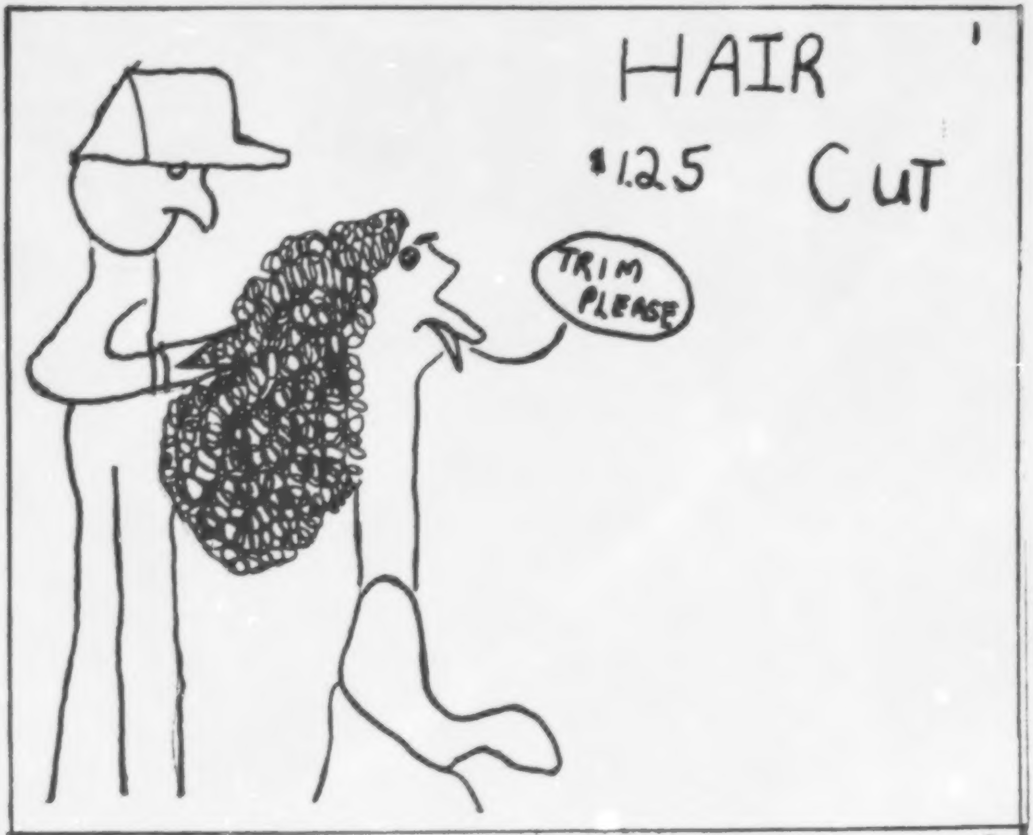
EXPERIENCE

- Distribute ten sheets of paper, 3" x 5", to each student. Ask students to make their own flip-books. Point out that anything that doesn't move, such as trees, building, is traced on each successive piece of paper. Place paper, one at a time, over the original drawing and draw sections that move with a small variation. Example: Opening a mouth to talk or throwing a ball.

(SEE EXAMPLE ON FOLLOWING PAGES)

- When flipped, movement can be seen by the student. After drawing, add color, stressing that the colors should remain the same so the character is recognizable throughout the flip-book.

--Susan Evans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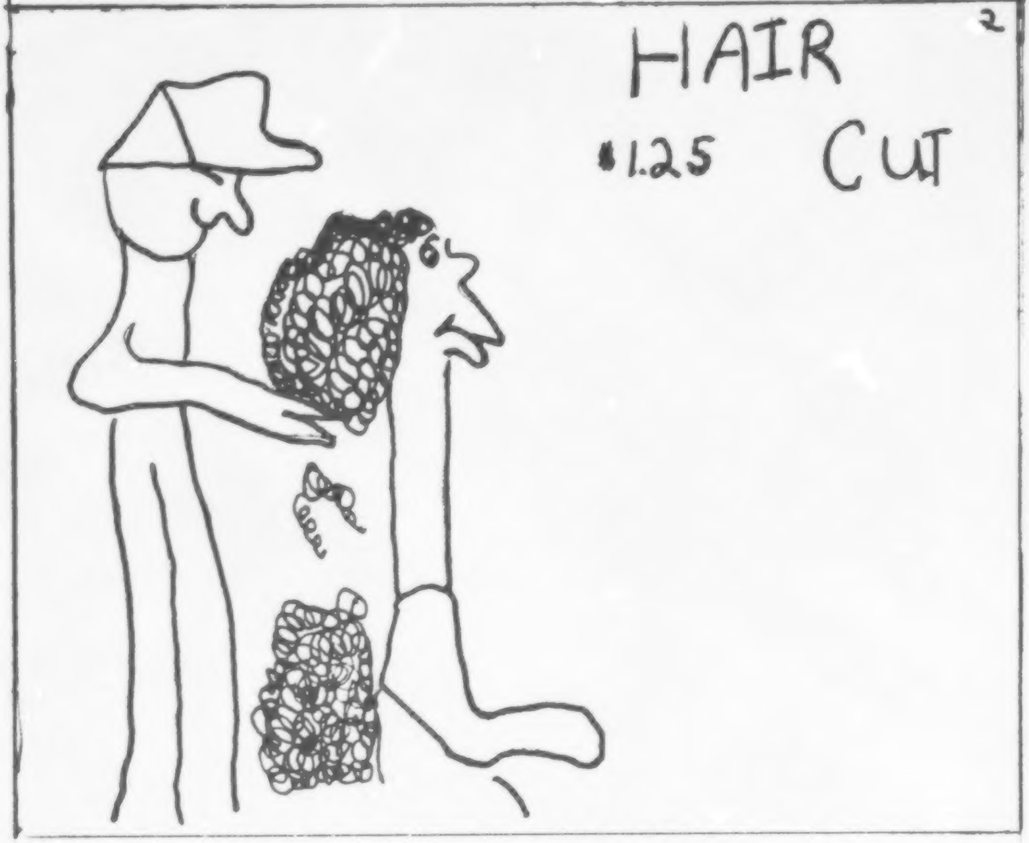
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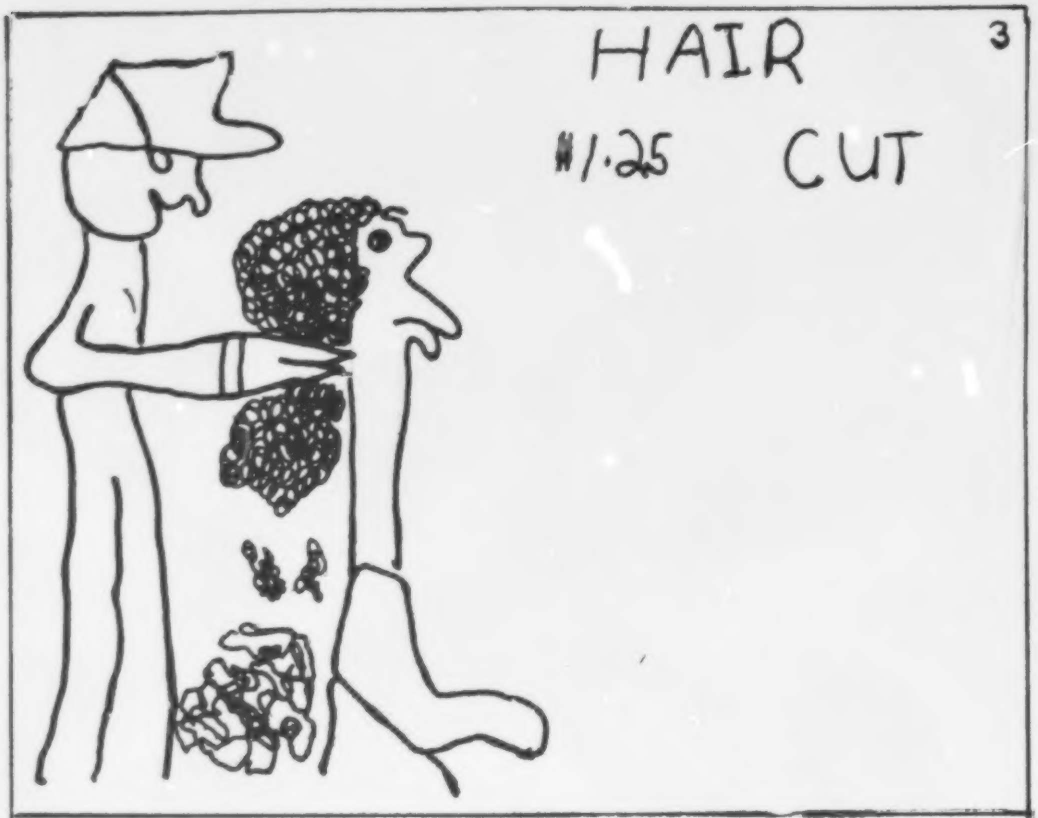
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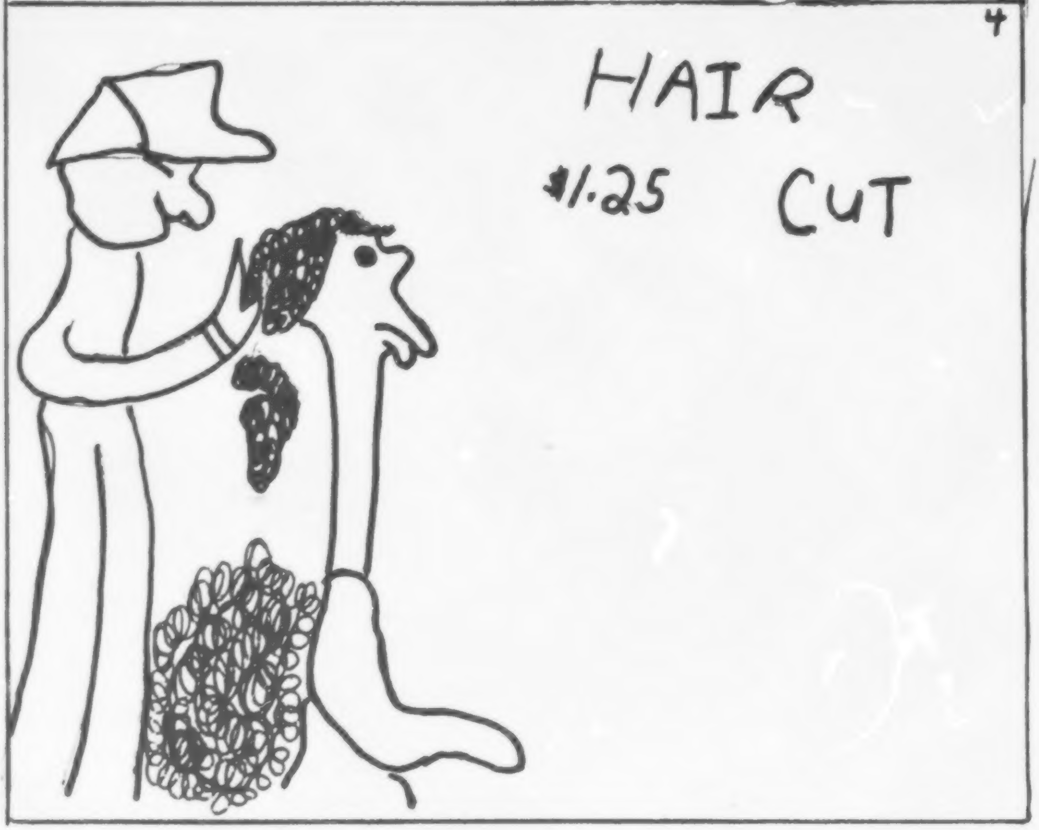
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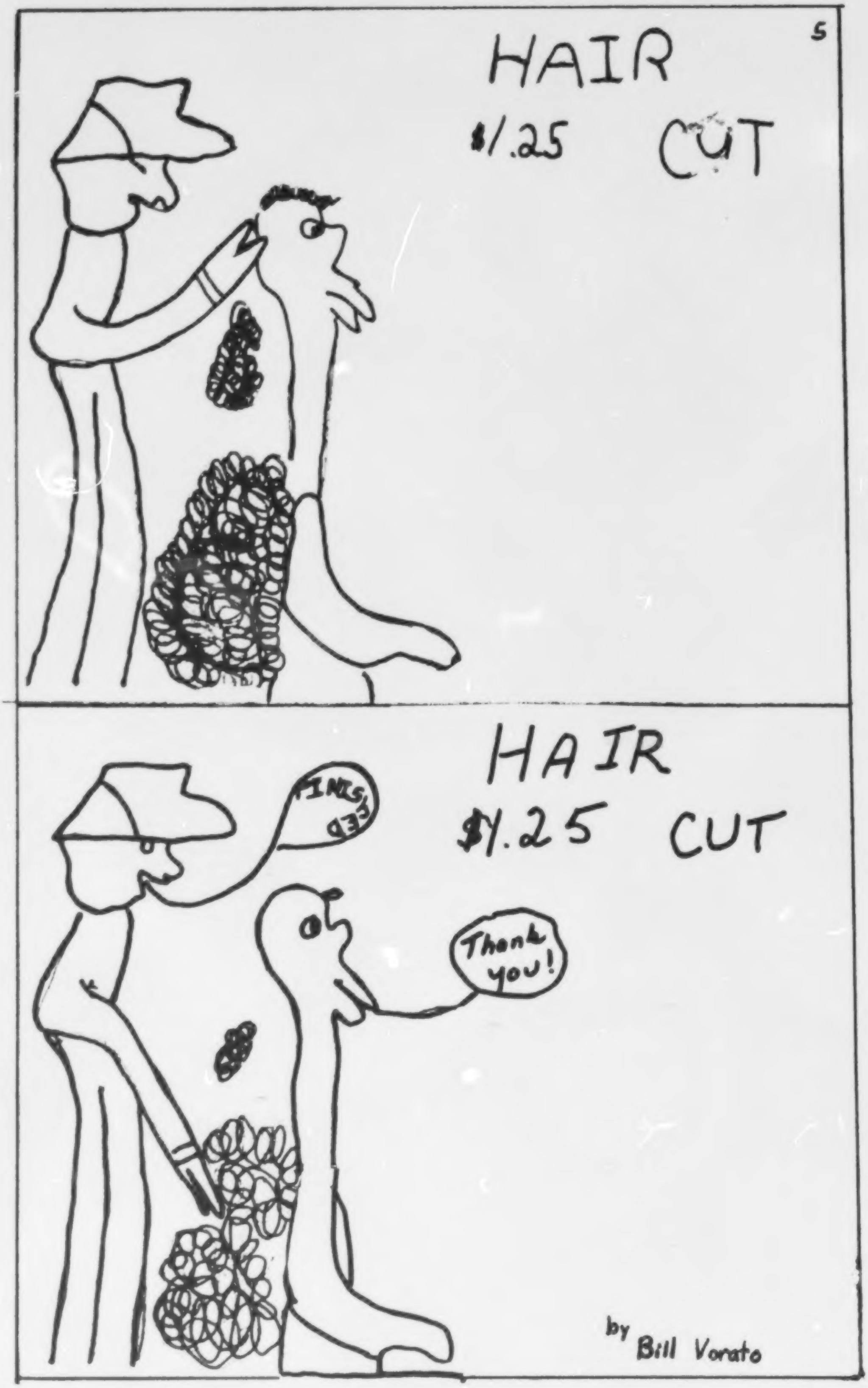
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FINISHED
Thank you!

by Bill Vorato

GRADE - SEVENTH

HOW DO THE CHILDREN PLAY - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Tell the difference between structured and unstructured play.

  Tell the difference between fantasy and reality play.

  Judge what is best in each play situation and create and control the sequences of events.

  Express his feelings about a play situation in poetic form.

  See relationships in an improvised play situation.

EQUIPMENT

- Projection screen (2)
- Super 8mm projector (1)
- Phonograph/tape recorder (1)
- Slide projectors (2)
- Overhead projector (1)

MATERIALS

- MOPPET Kit

  Teacher-made 8mm film "Where Do the Children Play" by Madeline Graber

Tape/Record Tea for the Tillerman, "Where Do the Children Play" by Cat Stevens, AM Record SP4280

Slides of children at play (2 trays)

Record tape "Playground of My Mind" by Clint Holmes, Epic Record #5 10897

- Also:

  Blank transparencies/Grease pencil

  Paper/pencils

……

LESSON SCHEME

INPUT

- Have students view "Where Do the Children Play," 8mm film with accompanying recording of "Where Do the Children Play" by Cat Stevens, on the album Tea for the Tillerman, AM Records SP4280.
- Have students view the slides on children playing. Play record/tape "Playground of My Mind" while showing the slides.

INTERACTION

- Why does a child pretend (make-believe)? (Gains a sense of power; strengthens spontaneity and self-expression.)
- How is the play environment different from the academic environment? (Can carry on trial and error activities free from failure, ridicule and adult interference.)

- How can acting out happenings in life help a child reduce frustrations or work out personal difficulties? (Unpleasant experiences can be reduced to controllable size that can be mastered by a child.)

- How does physical play (e.g., hopping, climbing, skipping) help a child master himself? (Gives a child a fun approach to master body control, discovery of spatial relations and coordination in competition with his own peers.)

- How does the selection of play things affect the sex-typing of a child for later life? (Dolls, sewing sets, etc., - girls; trucks, planes - boys.)

- Have students try to delineate the type of play pertaining to different age levels:

  2-3 years---ego building - much physical activity
  balancing, steering - wagons, tricycles

  4-6 years---dramatize, fantasize with verbalization
  creates world with boxes, bricks, etc.

  6-9 years---play family living - role-playing

  8-12 years---swapping business sense - collect
  trading cards, sheets, stamps
  bulletin boards - games of skill and chance
  join groups - girl scouts, little leagues, music, team sports

- Why would a child want to play ghosts or witches, doctor, funeral director? What would he feel? Fear?

- What feelings could a child have when imagining he is someone else in the adult world; e.g., captain of a ship, policeman, etc?

- What does a child feel when he is creating with blocks, drawings, cardboard, etc?
- Who makes up the rules of a game? How do children feel about a "fairness"?
- How does a child's environment affect the choice of games (for example, little league vs. kick the can)?

EXPERIENCE

The purpose of play generally is to have fun. When he has fun, I would imagine the emotion a person feels would be happiness. However, there would be times when other emotions might enter in. For example, a kid on a football team who doesn't get put out on the field; or being in the middle of two guys who are much bigger than he. What emotions could you identify in those situations? How does this affect the relationship of people?

- Have students write their feelings about play. Flash transparencies on screen while students write. They will present some images of poetic forms.
- Have students write a poem expressing as many positive and negative feelings as they can relate to a given play situation of their own experience.

or

- Have each student choose one of the slides shown.
- Each student will create a half-page dialogue between two people shown in the photograph, communicating a specific feeling within the dialogue.

--Madeline Graber

GRADE - SEVENTH

HOW DO THE CHILDREN PLAY - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Build a self-image through fantasizing and manipulating a world of his own design.

EQUIPMENT

- Projector 16mm
- Projection screen

MATERIALS

- Film 16mm "Follow the Leader", black and white, Carousel, 23 min., 1965 (Woodbridge Library)

……

LESSON SCHEME

INPUT

- Have students view film, "Follow the Leader", black and white, 23 min., 1965 (Woodbridge Library).

INTERACTION

- What feelings were expressed by the little boy who was the victim of the play situation?
- Were their feelings justified or would you label him a "scaredy cat" or "chicken"?
- What roles were acted out by the "leader" and his friends?
- If you were one of the followers, how would you have played the game?

EXPERIENCE (may go into another day)

- Have students divide into groups of four or five.
- Have each group decide on a play situation in which one individual would assume the role of the "leader" and another individual as the "victim".
- Have each group improvise the situation expressing the conflict and range of feelings involved.
- After each presentation have the class discuss:

  What roles were enacted by each participant?

  How did these roles affect the relationship between the members of the group?

  What feelings were expressed through either dialogue or body language?

  Are there any alternative actions or feelings that could have been expressed in any given situation?

Could any of the roles be projected into adult life? Would the feelings expressed in an adult role be the same as in the child's situation?

--Madeline Graber

GRADE - SEVENTH

HOW DO THE CHILDREN PLAY - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand that what a child discovers and feels in his play will effect his subsequent experiences in later life.

EQUIPMENT

- Projection screen
- Slide projector
- Kodak Visual-Maker

MATERIALS

- MOPPET Kit

  Slides of abstract paintings, Klee

- Also:

  Instamatic, color slide film and flash cubes

  White construction paper, colored tissue paper, Elmer's Glue-All mixed with water, brushes, scissors

……

LESSON SCHEME

INPUT

- Have students view the abstract slides on play.

INTERACTION

- Have students respond to the slides by interpreting the play situations they see in each abstraction.
- Students may walk up to the projection and point out specific arrangement of details that led to a certain feeling.

EXPERIENCE

- Have students create tissue paper collages depicting a play situation in abstraction.
- Display the results for further interaction.

or

- Have students take slides of their creative effort.
- Follow-up Activity:

  Have the slides projected for discussion of various interpretations by class.

--Madeline Graber

GRADE - SEVENTH

"I FAILED"

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize experiences which can bring on a feeling of failure.

  Recognize ways to control feelings of failure.

  Recognize how one's dialogue or action can influence another to feel failure.

EQUIPMENT

- Overhead projectors (2)
- Screens (2)
- Extension cords (2)

MATERIALS

- MOPPET Kit

  Two transparencies with the following words on them with Projek Markers

How could
you!
Oh- no!

I'm so
disappointed!
You
failed !

LESSON SCHEME

INPUT

- Project two overhead transparencies on the screen. Direct students to think about situations in which they have said or been spoken to in such a manner as the words on the projection screen. (From my parents, a friend, a teacher, etc.)

- Discuss and think about the reaction people have when made to feel as a failure. (Sad, rejected, like a piece of junk, lonely, ugly, etc.)

INTERACTION

- When have you experienced situations which made you feel as a failure?

- How did you feel as a failure? (Lost, bad, gruesome, like I wanted to kill somebody.)

- How did you handle your feelings of failure? (I got mad, I took my anger out on myself, my dog, my brother.)

EXPERIENCE

- Assign the task of working in small groups of three people creating a dramatic improvisation which exposes the idea of someone committing an action which other people feel is a failure. In the improvisation show what is the reaction of the characters involved particularly the one who is made to feel like a failure. Does the "failure" find a way of coping with his feelings? What does anyone else in the group do, something to change the feelings of the person from one of failure to elation.

- Each group acts out its improvisation while others listen and watch.

- Group evaluation of scenes should emphasize:

  --What was the most dramatic moment of the scene?

  --What dialogue or action communicated strong emotions?

--Anne Battle

GRADE - SEVENTH

MAGIC MIRROR

OBJECTIVES

- At the end of this lesson the student will be able to:

  Observe the variations of movement needed for animation.

  Discuss cameraless techniques.

  Draw one or two forms of movement.

EQUIPMENT

- 16 mm projector
- Phonograph

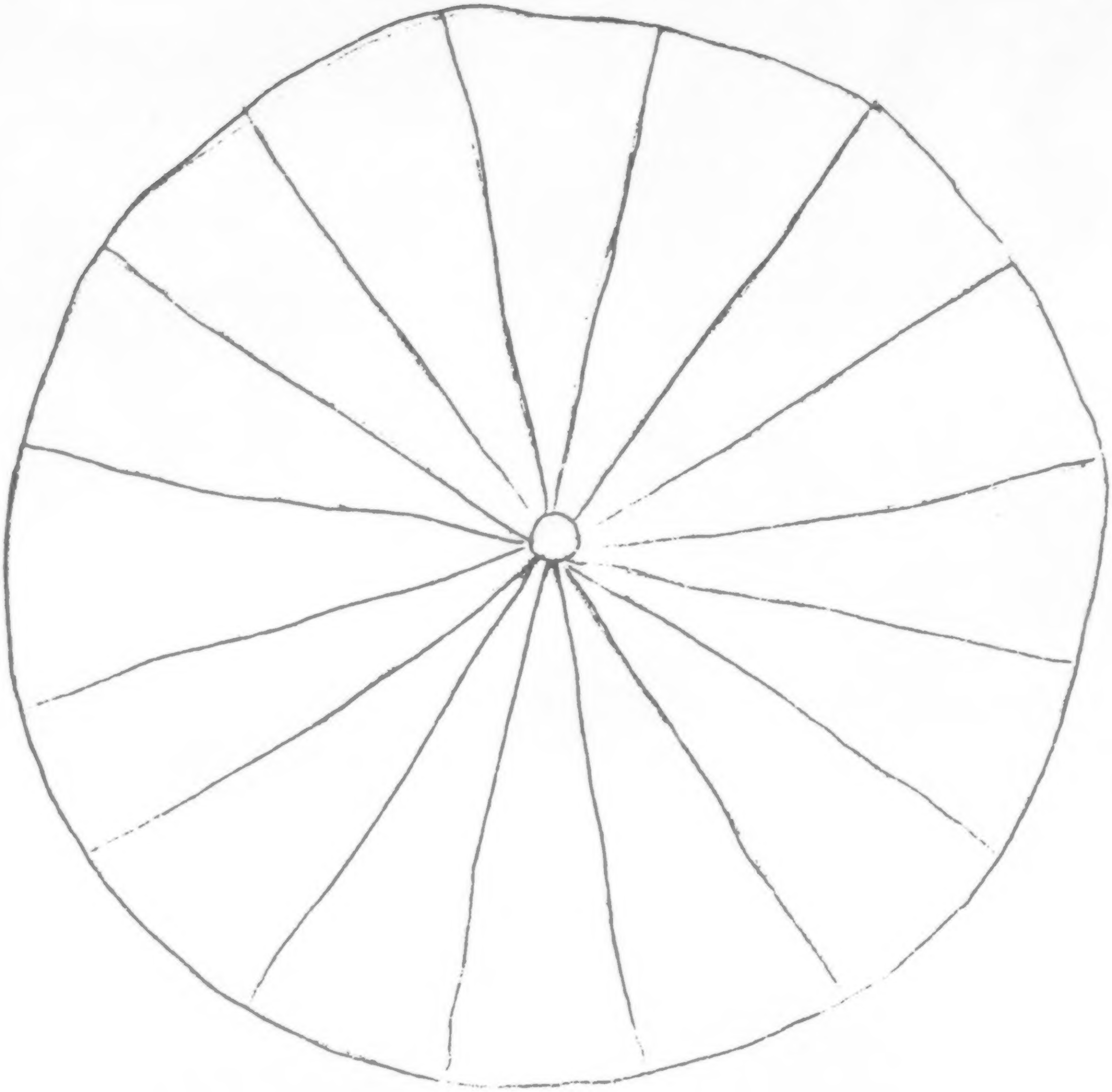
MATERIALS

- MOPPET Kit

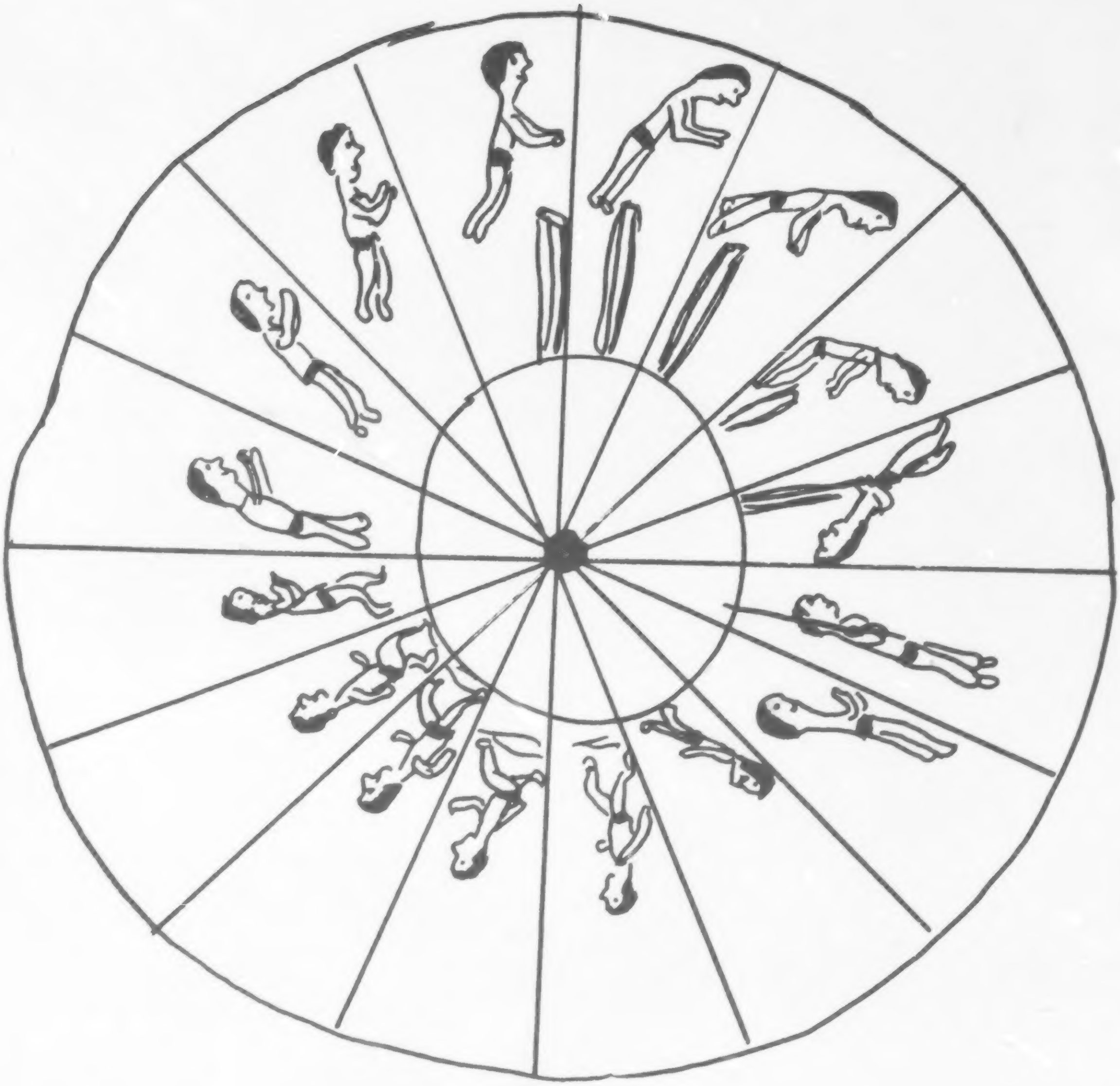
  16 mm film Blinkety Blank, color, 6 min., 1955, International Film Bureau or student-made films drawn on clear leader with colored markers

  Magic Mirror - Spear Products, 391 Lakeside Ave., Orange, N.J.

  Sample drawing of circle movements (to be placed on phonograph with Magic Mirror)



PAPER CIRCLE FOR MAGIC MIRROR



Mike

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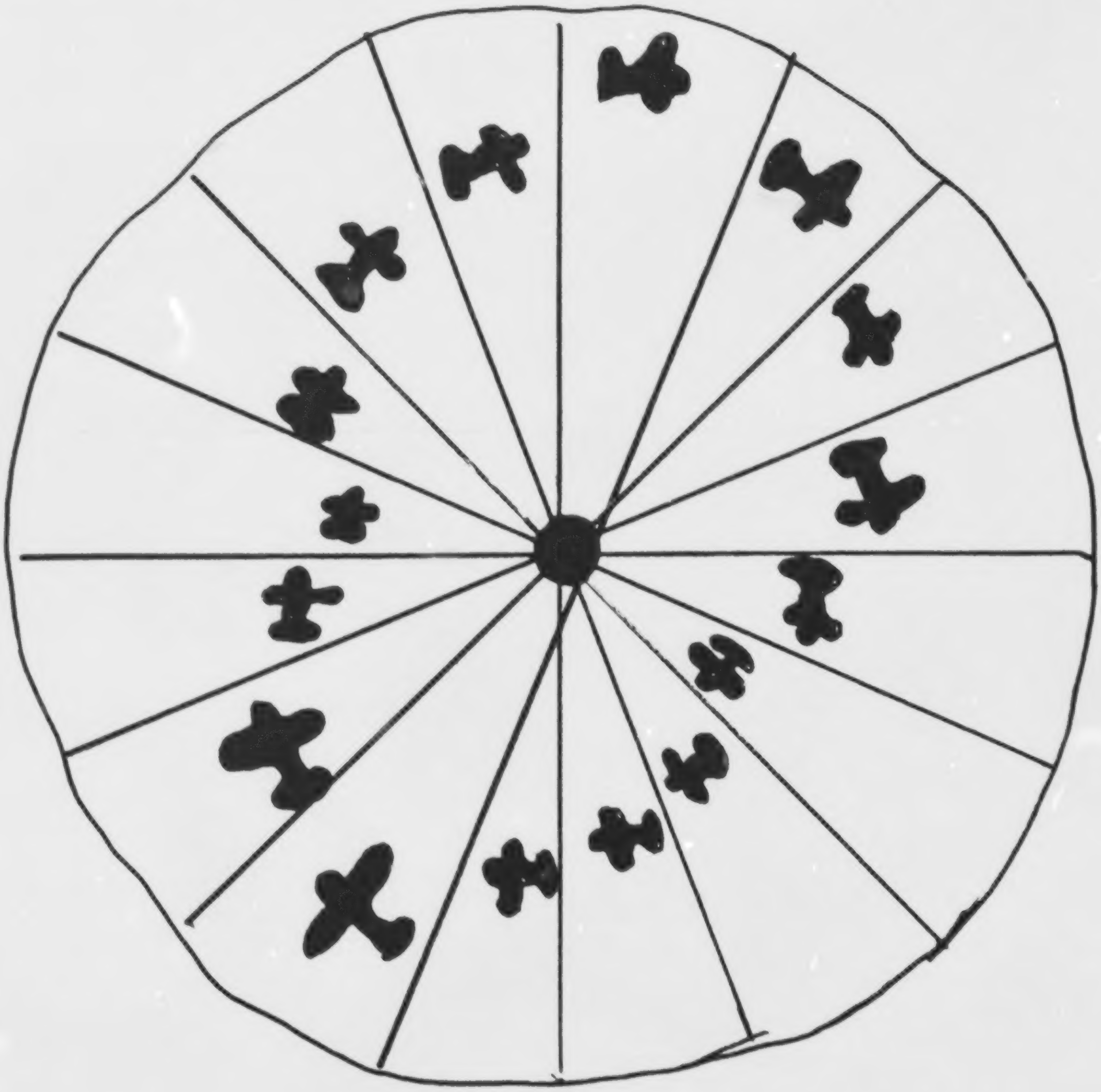

G. 7 Student

MATERIALS - (Continued)

Sample of paper circle (to be duplicated for members of class)

Sample flipbooks (either commercial or student-made)

Also:

Scissors

Magic Markers

……

LESSON SCHEME

INPUT	INTERACTION
Show large flipbooks done by other students or use commercial flipbooks.	Ask students to point out variations among the pictures. Ask what is similar in the pictures and what is different. Explain that the thing that is different moves.
Show a film done on clear leader with magic markers or show the 16 mm film, Blinkety Blank.	Refer to the flipbooks to explain how movement is done the same way on the clear leader.
Put sample paper circle showing drawings of a movement on the phonograph. Place the Magic Mirror over the phonograph spindle. Turn on the phonograph. As the drawings are reflected in the facets of the Magic Mirror, the students can observe how movement occurs.	Ask students to give suggestions of other things that illustrate an up-and-down motion; e.g., a yo-yo, a spring, a rabbit, an elevator, etc.

LESSON SCHEME - (Continued)

EXPERIENCE

. Give each student a circle, scissors, and magic markers. Each student should choose a picture that moves up and down. After each student has completed the circle, have the students cut the circle and put it on the phonograph.

. As each circle of drawings moves around, it appears as an animated film. Observe each circle film and point out the positive sections of each. Encourage students to expand on simple ideas.

--Susan Evans

GRADE - SEVENTH

OBJECT ANIMATION: STORYLINE AND FILMING - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Move 3-D objects under camera forming a storyline.

  Become acquainted with the technique involved in filming.

  Discuss with one or two other students a plan for filming.

EQUIPMENT

- Super 8 Movie camera, tripod, lights
- Projector 16mm
- Screen

MATERIALS

- MOPPET Kit

  Film 16mm, "Clay: Origin of the Species", McGraw Hill Films, 8 min., B & W, 1968

- Also:

  Small objects, blocks, clay, puppets, people, paper, magic markers, flowers, magazine pictures.

LESSON SCHEME

INPUT	INTERACTION
Show film "Clay: Origin of the Species". Use examples of objects other than clay that can be used to show motion.	Have students suggest objects that can be used and actions or stories in which each can partake.
Have materials available or have each student bring in a small object that can be used in a film.	Have students break into groups of two or three. Plan a storyline with the objects they have available or found.

EXPERIENCE

. Have each group film their storylines with movie camera and lights. Each group should verbalize their storylines to make sure the movements are feasible for filming. Objects need to be moved in small increments, releasing the shutter four times after each movement. The first and last movements should be filmed eight times.

. After film is processed, the film can be viewed and discussed. Students can edit the film, and,then, create a sound track for it.

. Adaptations of this lesson can be done using a variety of materials and techniques. On the next page are some adaptations.

(LIST OF OBJECT ANIMATION)

--Susan Evans

STOP-ACTION: A COLLECTION OF SIX TECHNIQUES

All "stop-action" techniques are prepared under the camera.

1. Time Lapse Animation

Compressing the time frame in which things normally grow. Those films of flowers growing and the sun setting are done by "time lapse" photography. The most common extension of this by the individual animator is to use the fixed camera to record the organic development of paintings and drawings. Other methods are blackboards, wood, sculpture and sand.

2. Collage Animation

Found magazine pictures, or created fragments of images, can be explored in stop-action. Portions of a collage can continue to move under the camera-lines, can be added or subtracted, and images can be altered in other graphic ways. Collage animation is effective for the logical orders of dreams.

3. Animation of Small Objects

In working with small objects designs patternings can become the focus of the film. Using pennies, pencils, toys, blocks, etc., stories can be created. One can explore a theme or topic - loneliness, joy, fear, love, friendship.

4. Puppet Animation

This technique has been used often and effectively in animation. Dioramas created around puppets help to set the environment.

5. Clay Animation

Clay animations have been done enough, and so effectively, that it seems to demand its own category. Colored plasticine is a good material, easy to work with, and figures can move and undergo transformations.

6. Pixillation

The animation of people has taken on a special name; pixillation. People can be made to do all manner of wondrous things: to skate without skates; to jump over great distances; to pop in and out of a scene; to change clothing in an instant.

This pidgeon-holing of stop-action techniques is quite arbitrary. In actual use the forms are mixed in many ways and are combined with other genres of animation.

GRADE - SEVENTH

OBJECT ANIMATION: SOUNDTRACK - II

OBJECTIVES

- Evaluate student-made film made in previous lesson.
- Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student made film
- Blank cassette

……

LESSON SCHEME

INPUT	INTERACTION
Show student made film as soon as it is returned from dealer. Have film shown more than once to grasp other students' work.	Discuss film with students: sections obviously out of focus, not properly framed, or a wrong order can be observed by the class.

LESSON SCHEME - (Continued)

INPUT	INTERACTION
Set up tape recorder, give an example of another film's soundtract. Make sure soundtract is simple for observation.	Have students suggest pictures that could go along with sound. Ask each student to use a sound or sentence to describe his section.

EXPERIENCE

. Have students help each other determine sound effects wanted for their film. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack, play back both film and soundtrack.

- Susan Evans -

GRADE - SEVENTH

OLD FRIENDS - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discover positive and negative attitudes toward old people.

  Discover the connotations given to terms, such as senior citizens, elders, golden agers, adult community, fuddy duddies.

  Express feelings about older people in dramatic improvisation.

EQUIPMENT

- Slide projectors (2)
- Cassette recorder/phonograph
- Projections screens (2)

MATERIALS

- MOPPET Kit

  Trays of slides of old people (2)

  Cassette tape/Columbia Record KCS9529, Bookends Simon & Garfunkel, "Voices of Old People", "Old Friends" - from "Side of Old People"

Copy of words - (quoted from album cover)

band 5/Voices of Old People

Art Garfunkel recorded old people in various locations in New York and Los Angeles over a period of several months. These voices were taken from those tapes. We wish to thank the United Home for Aged Hebrews and the California Home for the Aged at Reseda for their cooperation.

song 6/Old Friends

Old friends
Old friends
Sat on their park bench
Like bookends.
A newspaper blown through the grass
Falls on the round toes
On the high shoes
Of the old friends.

Old friends
Winter companions,
The old men
Lost in their overcoats,
Waiting for the sunset.
The sounds of the city,
Sifting through trees,
Settle like dust
On the shoulders
Of the old friends.

Can you imagine us
Years from today,
Sharing a park bench quietly?
How terribly strange
To be seventy.

song 6/Old Friends - continued

Old friends
Memory brushes the same years.
Silently sharing the same fear...

song 7/Bookends Theme

Time it was,
And what a time it was,
It was...
A time of innocence,
A time of confidences.
Long ago...it must be...
I have a photograph.
Preserve your memories;
They're all that's left you.

……

LESSON SCHEME

INPUT

- Play introductory dialogue "Voices of Old People".
- Play "Old Friends" in conjunction with accompanying slides. Use 2 trays of slides showing old people in various moods and involved in a variety of activities.

INTERACTION

- Have students discuss:

  How old is an old person?

  What characteristics (body changes, mannerisms, etc.) determine whether a person is "old"?

- Have students discuss:

  Why do some old people possess a greater capacity for physical and mental involvement for a longer period of time than others?

  What factors would influence this - money, environment, etc?

- Have students express vivid recollections of experiences with old friends or relatives that produced a specific; e.g., love, embarrassment, pain, etc.

EXPERIENCE

- Have students find a space of their own in the room. Encourage them to think of a situation involving an older person. Using only pantomime, and no dialogue, have each student work through the activity. Guide them verbally while each is working out his own pantomime.

- Divide the students in groups of three or four. Have one of them become an older person who enters the group. The other two or three person can be teenagers or adults. Show in pantomime and dialogue how the older person is rejected or accepted into the group.

- Allow two to three minutes for each group to plan its improvisation. Move from group to group listening and facilitating the story lines.

- Allow each group time to act out its improvisation for the rest of the class. (This may take another class period to complete all improvisations.)

- After all improvisations are completed, help the groups to evaluate by asking the following questions:

  Could you tell who the characters were?

  What was the situation?

  Why did the group reject/accept the older person?

  How did the older person react?

  What would you have done in the same situation?

  What feelings would you have had, as an older person in the improvisation, if you had been rejected or accepted by the group?

--Madeline Graber

GRADE - SEVENTH

OLD FRIENDS - II

OBJECTIVES

- At the end of this lesson the child will be able to:

  Grasp awareness of specific thoughts and feelings old people have regarding their own situation.

  Select phrases that show people's feelings about themselves and others.

EQUIPMENT

- Cassette tape recorder
- Slide projector (optional)

MATERIALS

- MOPPET Kit

  Cassette tape recordings of interviews with old people

  Tray of slides of people interviewed (optional)

……

PREPARATION

- Encourage students to interview their old friends. Specific questions and ideas can be gleaned from students' discussion in Lesson One of "Old Friends."

LESSON SCHEME

INPUT	INTERACTION
Have students relate content of information obtained in the interviews. Have students play tape recordings of actual interviews. Project slide of people interviewed (optional).	Have students compare and contrast life styles and consequent feelings involved. Encourage students to write a word or group of words lifted from each interview that reflect people's feelings about themselves or others.

EXPERIENCE

- Have students write the words or groups of words on the blackboard. (Collage poem)
- Coordinate all the material given onto a transparency for input in another lesson.

--Madeline Graber

GRADE - SEVENTH

OLD FRIENDS - III

OBJECTIVES

- At the end of this lesson the child will be able to:
    - Compare his own life style to that of old people.
    - Express his own feelings about growing old.

EQUIPMENT

- Phonograph/Cassette tape recorder
- Overhead projector
- Kodak visual-maker

MATERIALS

- MOPPET Kit
    - Capitol Record MAS2653, Sgt. Peppers Lonely Hearts Club Band, Beatles, "When I'm Sixty-Four"
    - Transparency of song lyrics

……………………………………………………

LESSON SCHEME

INPUT

- Play "When I'm Sixty-Four", Sgt. Peppers Lonely Hearts Club Band, Beatles

- Project words written on a transparency to follow along with the song.

INTERACTION

- Elicit thoughts from students on what they foresee as a desirable old age.
- How do they feel? Have they ever thought about growing old? How would they want to live their later years?

EXPERIENCE

- Have students write their feelings.
- Have students record their poetry.
- Have class listen to the recording, and compare different life styles expressed.
- Optional:

  Have students photograph a picture that would illustrate their desired condition as an oldster.

  Play the recording of poetry with the slides.

--Madeline Graber

GRADE - SEVENTH

ON BEING DIFFERENT - I

OBJECTIVES

- At the end of this lesson the student will be able to:
    - Recognize the difference in people.
    - Discover what they like or dislike in others and themselves.
    - Judge people in ways other than physical appearance.
    - Understand the beauty in being an individual.
    - Write his feelings about being an individual.

EQUIPMENT

- Slide projectors (2)
- Tape recorder/phonograph
- Overhead projector

MATERIALS

- MOPPET Kit
    - Tape recording/record "Everything Is Beautiful" by Ray Stevens
    - Slides of people of the world (2 trays)
    - Transparency of song lyrics and poem "Different" by sixth grader

DIFFERENT

Broken, Ripped, Torn.

Who cares? I don't!

Because people will look at me
and say, "Oh, How Different!"

Being the same is Stupid!

Who wants to be the same?

I DON'T!

Written by
sixth grader of
Indiana Ave. School
No.18.

Slide of child's drawing to accompany poem "Different" by sixth grader

- Also:

  Drawing paper 8" x 8"

  Fine line markers

  Crayons or colored markers

. . . .

LESSON SCHEME

INPUT

- Show slides of different kinds of people in the world in conjunction with the song "Everything Is Beautiful" (Ray Stevens).
- Show transparency of song lyrics of "Everything Is Beautiful".

INTERACTION

- What do you think it means to be different?
- In what ways is everyone basically the same?
- How do you feel about the song? Discuss.
- What do you look for in other people? In yourself?
- On what do most people base their likes or dislikes?
- How do you want to be judged by other people?

EXPERIENCE

- Show slide of poem and drawing on being different composed by a student. Discuss.
- Have students create their own poems concerning pros and cons of being different or the same.
- The students are to print their poems on 8" x 8" paper to be made into slides later.
- Students are to draw a picture, also on 8" x 8" paper, to express the feeling of their poem. These also will be photographed as slides.

--Valerie Kastner

GRADE - SEVENTH

ON BEING DIFFERENT - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Read his poem aloud for a tape recording.

  Communicate feelings through music.

  Create music improvisation on one or more instruments.

  Operate the Kodak visual maker to make slides of his poem and drawing.

EQUIPMENT

- Tape recorder
- Rhythm instruments: drum, cymbal, tamborine sticks, xylophone, bells, etc.
- Kodak visual maker or camera and copystand

MATERIALS

- Blank tapes
- Slide film for camera being used
- Flash cubes

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Students will use their poems and drawings from the previous lesson.	Think about communicating the feeling in your poems. Read your poem. Show how you feel as you read it. What words will you emphasize?	Each students will read his poem and decide which instruments should be played and what kind of mood he wants to create.
Show the rhythm instruments, and have the students explore found sounds in each.	What instruments would you use to complement your words? How would you play them - loudly or softly? Would you choose one instrument or more than one? How would you end the accompaniment?	The ensemble will work along with the teacher and the student to create a musical improvisational. If a student does not wish to record his voice, he may ask the teacher or someone else to read it for him. Each student will photograph his drawing and his poem.

--Valerie Kastner

GRADE - SEVENTH

ON BEING DIFFERENT - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Enjoy seeing slides of class poetry and drawings projected along with their tape recording.

  Appreciate the feelings of others.

  Find instances in literature where other poets/authors have expressed these feelings.

  Be sensitive to words.

EQUIPMENT

- Slide projectors (2)
- Tape recorder
- Projection screen

MATERIALS

- MOPPET Kit

  Slides of students' poetry and drawings (2 matched trays)

  Tape recordings of poetry readings and music improvisations

- Also:

  Books (about 30)

LESSON SCHEME

INPUT

- Show slides of students' poems and drawings.
- Play tape recording of their own poems and drawings.
- Advance slides to match recording.

INTERACTION

- What do you think about the slides and tape?
- How did you feel when your poem & picture were shown?
- What did you find out about other people in the class?
- Do you think other people have felt this way?

EXPERIENCE

- Show the class a variety of books -- anthologies, essays, fiction, biographies, autobiographies, etc.
- Encourage them to read what other poets and authors have written about themselves and/or others.
- When the students find something said in a unique way something that communicates feelings -- he should copy in his journal the phrase/sentence/paragraph along with name of the person who wrote it.

--Valerie Kastner

GRADE - SEVENTH

ON BEING DIFFERENT - IV

OBJECTIVES

- At the end of this lesson the student will be able to:

  Share moments in literature.

  Recognize that words are put together in a variety of ways to express feelings.

  Plan dialogue/monologue on feelings about appreciating differences in people.

MATERIALS

- Students' journals with words/phrases/sentences from previous lessons.

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LESSON SCHEME

INPUT	INTERACTION
Students read pieces of literature which they copied in their journals, noting the authors or poets who wrote them.	What did you choose? What author or poet expressed feelings about people in a unique way?
Students can tell why they selected the passages and what feelings they communicate.	Have you ever felt that way too?

EXPERIENCE

- Students can work alone or with one or two others to plan a monologue or dialogue about their own feelings toward themselves and/or others.
- The preceeding lessons will have had a tremendous influence on freeing the students to talk honestly and express their true feelings.
- Except for a comment now and then, don't evaluate; just encourage them to talk.

--Valerie Kastner

GRADE - SEVENTH

PREJUDICE - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize and understand the meaning of the word prejudice.

  Recognize the different kinds of prejudice.

  Use pantomime and dialogue to present situations of prejudice.

  Realize that there are positive and negative prejudices.

  Show how people's strong feelings are brought out in situations involving prejudice.

EQUIPMENT

- Super 8mm projector
- Tape recorder/phonograph
- Slide projectors (2)
- Overhead projector
- Projections screens (3)

MATERIALS

- MOPPET Kit

  Super 8mm film "Society's Child" filmed by Modern

Communications Class, Colonia Jr. H.S.

Tape/record "Society's Child" by Janis Ian

Transparencies of song lyric

Tape/record "Put a Little Love in Your Heart" by Jackie Shannon

Slides showing people of various races, creeds and social position in positive and negative situations

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LESSON SCHEME

INPUT

- Show super 8mm movie "Society's Child" in conjunction with the record "Society's Child" (Janis Ian). (Project transparency with song lyrics.)
- Flash slides concerning prejudice after the movie while playing "Put a Little Love in Your Heart" (Jackie DeShannon). Project transparency with song lyrics.

INTERACTION

- What kind of feeling do you get from movie? Song?
- What kinds of feelings do people have for each other?
- What is prejudice?
- What kinds of things can you feel prejudice against?
- Have you ever felt prejudice in school? Playground?

- How did you react? Violently? Talk it out?
- What have you read about prejudice in newspaper? On TV?
- Where does prejudice come from? Born with it? Acquired?

  Can you be prejudiced for something as well as against something?
- What happens when prejudice is carried to extremes (war, hate, etc.)?

EXPERIENCE

- Divide students into groups of four for improvisations. Have students plan an improvisation showing some kind of prejudice that two members of the group feel toward a third member. Then have a fourth person enter into the group.
- Through dialogue, the students are to bring out the problem of prejudice (black, white, religious, fat, red hair or freckles, etc.). The prejudice could also be positive prejudice. They should show their feelings and reactions and solve the problem in the same way.
- Discuss each improvisation, the problem of prejudice presented, and how the situation was handled. Encourage reactions to improvisation from students.

  > Who were the characters? How did they show their prejudice? What was the reaction of the outsider? How was the problem solved? How would you have reacted to that situation?
- Thought Questions - What would the world be like without prejudice?
- Evaluate your own personal prejudices (Good or Bad).

--Valerie Kastner

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GRADE - SEVENTH

PREJUDICE - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize the problems caused by prejudice.

  Put themselves in the place of others.

  Recognize the need to love each other.

  Have a better understanding of why people are different.

EQUIPMENT

- Projection screen
- Projector 16mm
- Slide projector
- Overhead projector
- Cassette tape recorder/phonograph

MATERIALS

- MOPPET Kit

  Movie 16mm "Joshua", Acl, black and white, 15 min., 1968 (Woodbridge Library)

  Tape/record "If We Only Had Love" by Dionne Warwick with introduction by Valerie Kastner

Transparencies of song lyrics

Slides (2 trays) showing people relating to each other (soldiers, protestors, police, demonstrators, families, friends). Include famous people (Martin Luther King, Robert Kennedy, etc.)

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LESSON SCHEME

INPUT

- Show movie "Joshua".
- Immediately following movie, play record "If We Only Had Love" along with slides.
- Project transparency of song lyrics.

INTERACTION

- What did you think about film?
- What were your feelings toward the characters? Joshua? White Boy?
- What were the feelings at the end of the film, and have you ever felt this way?
- Do you think prejudice is the result of Hate or the cause of Hate?
- Can you imagine a world where everyone is the same?
- Do you think it is easier to show the feeling of hate or love to another person?
- What would the world be like without hate?

- Is the idea of the song realistic or idealistic?

EXPERIENCE

- Have students separate into groups of three or four for improvisations, pretending they live in a world without prejudice or hate.
- Through dialogue, the students are to present their same improvisations from previous lesson but without prejudice, only love.
- Discuss each improvisation; compare them to the previous improvisations. Which is more realistic and why? How did the situation change? Were the feelings of the people changed?
- Discuss: Can there be a world without hate?

--Valerie Kastner

GRADE - SEVENTH

RELATING SOUND AND SHAPE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Realize a real relationship between the Self and Natural Objects.

  Relate music to a variety of feelings.

EQUIPMENT

- Film loop projector
- Carousel projector (2)
- A drum

MATERIALS

- MOPPET Kit

  Film loop --"Moods from Nature", Thorne Films, 1970

  Slides of various natural objects and scenes (2 trays)

  Excerpt tape ...of Hindemith - Mathes der Maler, Bartok - Music for Percussion and "That There", Paul Winners album, Shelly Manne, Ray Brown, (about 50 minutes total)

LESSON SCHEME

INPUT

- Show loop and play tape, letting the loop show during all three musical segments.

INTERACTION

- Ask class if the loop seemed different according to what music was playing, and how it seemed to change.
- Ask what textures they saw -- (sand, moss, water, snow, smooth, bumpy).
- Ask what shapes they saw -- (rocks, trees)

EXPERIENCE

- Encourage them to create the shapes of trees and change that shape each time the drum is hit.
- Ask that they, in groups, form shapes of rocks.
- To the Jazz tape, let them "melt" into the floor and "rise", again keeping the "pulse".

--Carol Henry

GRADE - SEVENTH

RHYTHM AND RHYME - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify underlying rhythm of traditional nursery rhymes.

  Use imagination and body coordination to develop body rhythm as a basis for poetic verse.

  Develop an awareness of the mood communicated through the rhythmic body sound created by individual students.

  Develop a specific poetic rhyme.

  Develop a dramatic improvisation which further elaborates on a specific poetic verse.

EQUIPMENT

- Tape recorder or record player
- Slide carousel projector
- Screen
- Extension cords (2)

MATERIALS

- MOPPET Kit

  One tape recording or record of an oral interpretation of nursery rhymes.

MATERIALS (Continued)

Slides of nursery rhymes

- Also:

Rhythmic stick or drum

....

LESSON SCHEME

INPUT

- Introduce nursery rhymes as representing historical situations which were satirized through nursery rhymes;

  Jack Be Nimble, Mary Had a Little Lamb, etc.

- Play the nursery rhymes recording while projecting corresponding slides. Ask students to pay particular attention to the mood and rhythm of each verse.

- Discuss with the mood communicated by the rhythm of the rhymes - (sad, happy, lazy, etc.)

- Demonstrate for students the variety of rhythms which can be created by body sound (use of tongue in mouth, feet, hands, fingers, etc.)

- Have students discover ways of moving specific parts of the body in relation to specific rhythms.

INTERACTION

- Ask class to discuss the variety of human needs and problems that might be satirized through nursery rhymes (Watergate - parent/teen relationship - peer group relationship - hunger, love, poverty and government.

LESSON SCHEME - (Continued)

EXPERIENCE

- Divide students into groups of two. Ask one in the group to create a rhythm through the use of body sound while the other person listens and creates a short rhyme to go with it.
- Ask students to share rhymes and rhythms in groups of two with the class.
- Discuss what were the basic themes being satirized in each group.
- Have each group write their rhyme in verse form.
- After class, teacher preparation for part II:
    -- Type or write on overhead transparencies the rhymes created by the groups.

--Anne Battle

GRADE - SEVENTH

RHYTHM AND RHYME - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Become aware of the mood communicated through the rhythmic body sound created by individual students.

  Share an original poetic rhyme and improvisation.

EQUIPMENT

- Overhead projector
- Screen
- Extension cord

MATERIALS

- Transparencies of students' rhymes.

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LESSON SCHEME

INPUT

- Project rhymes the class created in Part I on the overhead projector.
- Have persons who wrote each rhyme recite it for the class.

LESSON SCHEME

INTERACTION

- Ask students to discuss areas of their own life experience that relate to rhymes. Ask students to share feelings that arise when they are caught in situations similar to those that are in the limericks.

- Ask or direct each group of two people to join with another group of two people to form a group of four. Direct each group of four people to develop a dramatic improvisation that is an outgrowth of one of the rhymes of their group.

EXPERIENCE

- Each group acts out their drama improvisation for the rest of the class. A critique centering around positive aspects of scene should follow. Such leading questions should be asked:

  --What was being satirized and why?
  --What was the most humorous or pathetic moment in the scene?
  --Do you have any questions left unanswered by the scene?

- Follow-up: The students might design caricature drawings to go with their rhymes. Drawings and rhymes could be put into book form.

--Anne Battle

GRADE - SEVENTH

SKY

OBJECTIVES

- At the end of this lesson the student will be able to:

  Share feelings about the sky.

  Increase awareness for nature.

  Increase sensitivity to words as they relate to feelings.

  Express their feelings.

EQUIPMENT

- Projector 16mm
- Screens (2)
- Slide projectors (2)
- Overhead projector
- Cassette tape recorder/phonograph
- Extension cords
- A-V Carts (2)

MATERIALS

- MOPPET Kit

  16 mm film Sky, Contemporary Films, McGraw/Hill, Color

MATERIALS (Continued)

Tape or record of "Both Sides Now" by Joni Mitchell

Transparency of "Both Sides Now"

Transparencies of other children's sky poems

Slides, Gloria Alibani's Cloud drawings (2)

Slides, Jackson Pollack's painting (2)

Strips of colored acetate (used to focus attention on certain lines).

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Sometimes I draw on the board a line of poetry in the shape of a cloud...This is what I wrote one day: s m p c o d l o a r c a u e y n The line is ... clouds are company.	Some children make their writing into the shape of the words (concrete poetry).	The children read...or I read their writing...no names...even though most put names on their papers. There is security in this. They have the protection of no one knowing it's theirs unless they choose to identify themselves. It also gives me the opportunity to read everyone's with respect and appreciation. Many times the children are so proud, they tell which paper belongs to them.
I explain how much clouds mean to me...how I write in the backyard...look up between writing... how clouds make me feel comfortable. I tell them they are going to see a film on the sky...and during the first part, they will see how Gloria felt...they will see slides of her cloud drawing. When the film becomes gray clouds, I change from Gloria's slides to slide of Pollack's paintings. The slides with the film add to the overall feelings.	I tell them to feel free to write whatever they are thinking....	While the film and slides are on, they write their own feelings. They describe what they see...how they feel...what is going on in their heads.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
After the reading of everyone's (unless they request I not read theirs), I put on the transparencies of the sky poems. I use a rectangular piece of another colored transparency to put over certain lines or phrases. This focuses attention to the lines I feel are particularly significant.	The children and I talk casually about each poem. The important thing is the sharing manner.	Many children will continue to write as ideas come to them. If someone says something in an unusual way, he is encouraged to write it down.
I put on the lyrics to "Both Sides Now". I play the tape.	I ask, "Do you recognize this?"	
I highlight lines on the transparency. While the tape plays, they have a chance to see the lyrics as poetry.	The children are excited by the familiar lyric. Some of them sing with it.	
I play the tape again.		This gives me an opportunity to talk (individually) to each child about his writing. This is the most important part of the lesson. The one to one relationship is the basis of all the trust and growth that usually follows.

--Bette Distler

"SKY" POETRY

The sky is pretty. When the clouds move they look like they are going to attach.

When the clouds are gray they are mad. After it rains the clouds make a pretty rainbow. When the sun sets and rises it makes the sky look like fire.

- by Amy -

It seems like earth with nothing but the
    sun working
The puff of clouds make me feel like
    I'm entering another world
The dark moments seem as if they were king
    or master of all the surrounding around it
The largest puff of smoke
    reminds me of someone smoking
The bright sun going down
    seemed like the last day of our lives
And the red and black smoke made me feel
    it would soon be going.

How I Feel

I feel like something is going to happen. When the music gets louder, the sun looks like a diamond chipping away. The clouds look like smoke. I feel like I'm in space - flying all around. The moon looked like a glowing rubber ball flying in the air. I feel like I am watching a scary show with a scary man playing a piano. I feel like the earth is spinning around and around, and the sunshine looked like fire. It seems like something is going to creep up to me.

I felt good

- by Donna -

GRADE - SEVENTH

SKY PAINTING - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Begin a sky painting.

  Make feelings about the sky concrete.

  Understand the correlation between written feelings about the sky and their visualizations.

EQUIPMENT

- Slide projectors
- Large projection screen

MATERIALS

- MOPPET Kit

  Slides of book, The Stop by Wm. Wonduska, Holt, Reinhart and Winston, New York, 1972

  Slides of various colored clouds

  Slides of Gloria Alibani's Sky Drawing and Jackson Pollack's painting.

- Also:

  Paper (white)

  Water color markers

COMMENT: This lesson evolved after Bette Distler had done a session with the 7th graders concerning the movie "Sky". (See Bette's lesson.) She was very excited about their responses to the film (written and verbal). I had taught the lesson. "Changing Colors" (see Art lesson) and felt it would complement the poetry lesson.

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LESSON SCHEME

INPUT	INTERACTION
Introduce the lesson.	I told the class that Bette was very excited about their "Sky poetry", and I wanted to try some "Sky painting" with them. This reinforcement of their previous success was accepted readily by the class.
Show slides of book, The Stop, slides of various colored clouds, Jackson Pollack's paintings and Gloria Alibani's Sky drawings.	For interaction during story see, "Changing Colors lesson".
	a) Ask questions about the cloud slides. What time of day is it? What kind of a mood does it set? What colors do you see? How do they make you feel?
	b) When showing Pollack's paintings and Alibani's drawings, emphasize that the drawing is an interpretation of sky and feelings of sky. Pollack's painting can also be an interpretation of the elements found in sky---. Ask how the drawings and painting make you feel?
	c) The class recognized the sky drawing and Pollack's painting from Bette's poetry lesson, and the connection between the two lessons was established.

LESSON SCHEME - (Continued)

EXPERIENCE

- The class will begin sky paintings.

  Distribute watercolor markers and paper.

  Stress the fact that the paintings do not have to depict sun, clouds, earth, etc. The paintings can be abstract (like the Pollack), expressing feelings in such a manner. Colors, lines, shapes can be used to express a mood or feeling.

--Gloria Alibani

GRADE - SEVENTH

SKY PAINTING - II a

OBJECTIVES

- At the end of this lesson the student will be able to:

  Complete sky paintings.

  Photograph individual sky painting.

  Operate Ektagraphic kit.

EQUIPMENT

- Kodak Visual Maker/Ektagraphic Kit

MATERIALS

- Cartridge film
- Magic cubes
- Sky paintings
- Watercolor markers
- Paper

……

LESSON SCHEME

EXPERIENCE

- Class will complete sky paintings.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

- Class will photograph paintings with the Ektagraphic Kit.

  Demonstrate use of the camera in the Ektagraphic Kit. (Placing film in the camera, advancing the camera.)

  Demonstrate area of painting which will photograph. (The Ektagraphic Kit will accommodate an 8" x 8" or a 3" x 3" area - 3" x 3" is usually used to photograph details.)

  Each student is responsible for photographing his own work and advancing the camera and preparing it for the next student. Remind the students that the flash cubes have to be replaced after four flashes.

  The class will view their slides in next class session. Thus, the experience becomes the basis for the input/interaction portion of the next lesson.

--Gloria Alibani

GRADE - SEVENTH

SKY PAINTING -- II b

OBJECTIVES

- At the end of this lesson the student will be able to:

  View slides of their own sky paintings.

  Comment about his own and the class' sky painting.

  Feel good about seeing his painting on the screen.

EQUIPMENT

- Slide projector
- Projection screen

MATERIALS

- Slides of class' sky paintings

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LESSON SCHEME

INPUT	INTERACTION
Show slides of class' sky paintings.	Ask the artist to identify himself. Talk about the positive aspects of line, color, space, form, etc. Examples: How does this picture make you feel? Look at the motion created by the lines. Does this picture make you feel like you are going fast, or standing still?

LESSON SCHEME - (Continued)

INPUT	INTERACTION
	What kind of a mood does this painting create? What time of the day is it? Why? What colors are in the sky? What do you think the artist is saying to you? Always accent the positive in the paintings. I felt that one teacher's reaction to showing the slides to her class will tell the good feelings that came about between students and teacher--this note is from Elaine Black, 7th grade Math teacher, who so kindly showed her class their sky painting slides. This was her reply-- 6/14/74 "Dear Gloria-- Reaction was terrific! They loved the pictures. Each liked his own and had very favorable comments about each other's work. Made me proud of them! Elaine"

--Gloria Alibani

GRADE - SEVENTH

STOPPING BY THE WOODS .. ROBERT FROST

OBJECTIVES

- At the end of this lesson the student will be able to:

  Sense the emotional experience that the poet may have had when he first wrote "Stopping by the Woods".

  Relate feelings to poetry.

  Write his own feelings.

  Have a positive feeling about Robert Frost's poetry...poetry in general.

EQUIPMENT

- Slide projectors (2)
- Screens (2)
- Phonograph

MATERIALS

- Slides of snowy woods (2 trays)
- Robert Frost record...(cassette of him reading poem)
- Decca Records..Side I ban 4.. Robert Frost reading the poems of Robert Frost
- Copies of "Stopping by the Woods" by Robert Frost

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
As I show the slides, I read Frost's poem...then, I have him read it.	"What feelings do you get... what lines do you like...can you see the scene of the poem in your head? Have you ever gone someplace alone?"	...the class writes their feelings.... "Write about going somewhere by yourself...Do you have a private place--no one knows about?"
I've always loved the last lines... "But I have promises to keep. And miles to go before I sleep. And miles to go before I sleep. And miles to go before I sleep."	"I wonder how could you say those lines another way?"	

At the end of the lesson, I ask if anyone would like a copy of the poem...those who do...I give a mimeographed copy...(it is more meaningful if they want it).

I ease the children into the meaning of the poem...only if it comes about naturally...the essential thing is the feeling...if they can feel it...they will read it again and again...and be interested in Frost's other poems....

--Bette Distler

Copy of Poem -

STOPPING BY WOODS ON A SNOWY EVENING

by Robert Frost

Whose woods these are I think I know.

[illegible] REMOVED DUE TO COPYRIGHT RESTRICTIONS

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

And miles to go before I sleep.

GRADE - SEVENTH

STOPPING BY THE WOODS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Appreciate why people involve themselves with nature.

  Relate a personal experience involving themselves and nature.

  Write an original poem regarding involvement with nature.

  Make an illustration of the poem which tries to capture the mood.

EQUIPMENT

- Overhead Projector

MATERIALS

- MOPPET Kit

  Transparency of poem, "Stopping by the Woods on a Snowy Evening," by Robert Frost

- Also:

  Drawing paper and composition paper

LESSON SCHEME

INPUT	INTERACTION
Describe to students a personal experience involving being in the woods alone on a snowy day.	
Describe to students how the teacher felt and what the scene looked like.	
Show pictures of the scene taken on this snowy day.	
	Ask students: "Have you ever had a similar experience, in which you have been alone in snowy scene?" "How do you feel in the snow?" "What is it like being alone in the snow?" "What do you like to do in the snow?"
Show transparency of Frost's poem and give personal reaction, relating it to personal experience.	
	Students relate to poem through their own experiences. "How does it make you feel?" "Have you ever been in a similar situation?"

LESSON SCHEME (Continued)

EXPERIENCE

Ask students to write their own poems dealing with snow and experiences they have had in the snow. They may choose to illustrate it.

- Karen Neary -

Snowflakes
trees covered with snow
peaceful, calm
Like clouds.
Ice, forming shapes
mountain slopes shine
avalanche
coming closer like waves
stopped by a gleam of
sunlight.

White and lightly
snowflakes fall
Glistening when they
pile up on the ground.
Covering the mountains
and the trees,
Showing beautiful colors
as the sun goes down.
Then the snow comes
tumbling down.
Changing the valley below
and again it starts to snow.

The snow falls,
The sun comes out and melts it away.
It's so soft and beautiful.
Then it hits the trees.
Then you see a person on skis.
It's so nice to hear the snowy breeze,
It goes right through you with such ease.
The snow comes down the hill,
And falls upon a window sill
Then it's over, the winter passes
And then it's over.

Snow falling,
making the land look like
its covered with whipped cream
making all life seem to stand still.

GRADE - SEVENTH

STORYBOARDS - MAGAZINE PICTURES -I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Organize a series of still photographs.

  Research one theme by collecting pictures.

  Relate all pictures into one form of a storyboard.

  Observe how another filmmaker uses photomation techniques to create a film.

EQUIPMENT

- 16 mm projector
- Slide projector
- Screen

MATERIALS

- MOPPET Kit

  Slides of a documentary nature. (Theme "Man in Harmony with Nature", "Man in Conflict", "Wild and Domestic Animals")

  One example of a design storyboard

  16 mm film American Time Capsule, Pyramid Films, Color, 3 min., 1965

MATERIALS - (Continued)

Also:

- Magazines
- Scissors
- Paste
- Paper

……

LESSON SCHEME

INPUT	INTERACTION
Show a large (at least 12" x 18") sheet of paper with cutout magazine pictures pasted on it. The pictures should relate to each other; for example, "Man in Harmony with Nature, Man in Conflict, Wild and Domestic Animals".	How are the pictures related? What story do they tell?
Show a design storyboard based on texture, color, shape.	Explain that each picture only needs to be related to one on either side but to no other pictures. Encourage them to discover the relationship.
Show a film done with photographs (photomation) such as American Time Capsule.	Talk with them about their feelings while viewing the film. What story comes through?

EXPERIENCE

Have each student choose one type of storyboard and then find pictures to complete it.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

- After all the pictures are found, have each student put pictures in order of appearance. Pictures should be pasted down before filming.

INTERACTION

- Ask each student to show his storyboard to the entire class. Have each student tell his theme and how it would progress through the filming. Allow students to react to each other's theme, suggesting additions and deletions.

--Susan Evans

GRADE - SEVENTH

STORYBOARDS - MAGAZINE PICTURES II - FILMING

OBJECTIVES

- To film a series of inanimate pictures or objects with movie camera.
- Work with a group directing or assisting, others during filming.
- Move or place pictures in order of filming.

EQUIPMENT

- Camera
- Tripod
- Lights
- Cable release

MATERIALS

- Film
- Objects, bond animation, or cut-outs

……

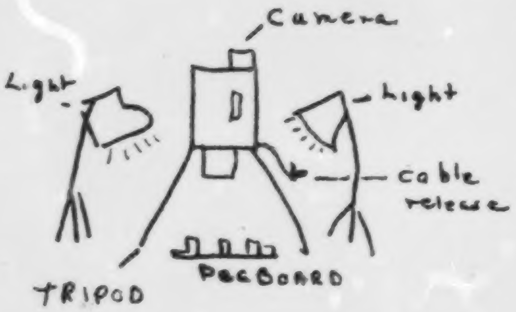
LESSON SCHEME

INPUT	INTERACTION
Set-up equipment consisting of a camera, tripod, lights and pegs for artwork.	Explain the function of a camera crew.

LESSON SCHEME - (Continued)

INPUT

Diagram:



INTERACTION

Camera person releases the cable release one frame at a time as necessary for each movement.

Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Teacher should check lights for student.

Prop person move cutouts in small increments.

Either have students talk about their sequence or have the group keyed into the section to be filmed.

EXPERIENCE

- Work with five students at a time. Plan other film activities for those waiting to film. Each student should be given a filming job, lights, camera, or props and rotate after each section of filming has been completed with cutouts or props.
- Repeat sequence until the entire class has experienced filming an animated movie. Cameramen releases shutter with cable release. Light person turns on and off lights before and after filming. Prop person moves cutouts or places bond animation in order to form action.

--Susan Evans

GRADE - SEVENTH

STORYBOARDS - MAGAZINE PICTURES III - SOUNDTRACK

OBJECTIVES

- Evaluate student-made film made in previous lesson.
- Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student made film
- Blank cassette

……

LESSON SCHEME

INPUT	INTERACTION
Show student made film as soon as it is returned from dealer. Have film shown more than once to grasp other students work.	Discuss film with students, obvious sections of out of focus, not properly framed, wrong order can be observed by the class.

LESSON SCHEME - (Continued)

INPUT	INTERACTION
Set up tape recorder: give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Have students suggest pictures that could go along with sound. Ask each student to use a sound or sentence to describe his section.

EXPERIENCE

. Have students help each other determine sound effects wanted for their film. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack. Play back both film and soundtrack.

--Susan Evans

GRADE - SEVENTH

THE BEATLES

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Hear poetry in songs.

  Feel comfortable about writing his or her own poetry.

EQUIPMENT

- Overhead projector
- Record player (or tape recorder)
- Projector 16 mm
- Screen

MATERIALS

- MOPPET Kit

  16 mm film: "Braverman's Condensed Cream of Beatles," Pyramid Films, Santa Monica, Ca., 17 mins.

  Transparency of "With a Little Help from My Friends."

  Record (or tape) of Sgt. Pepper album containing music for "With a Little Help from my Friends."

With a Little Help From My Friends (Lennon and McCartney)

What would you think if I sang out of tune
would you stand up and walk out on me.
Lend me your ears and I'll sing you a song,
And I'll try not to sing out of key. Oh

I get by with a little help from my friends, MM..
I get high with a little help from my friends
Going to try with a little help from my friends.

What do I do when my love is away.
(Does it worry you to be alone)
How do I feel by the end of the day
(Are you sad because you're on your own)
No I get by with a little help from my friends
MM.. Get high with a little help from friends
MM.. Gonna try with a little help from my friends

Do you need anybody
I need somebody to love
Could it be anybody
I want somebody to love

Would you believe in a love at first sight
Yes I's certain that it happens all the time
What do you see when you turn out the light,
I can't tell you but I know it's mine
Oh I get by with a little help from my friends
oh I'm gonna try with a little help from my friends

Do you need anybody,
I just need somebody to love,
Could it be anybody,
I want somebody to love
Oh I get by with a little help from my friends
MM.. Gonna try with a little help from my friends
Oh I get high with a little help from my friends
Yes, I get by with a little help from my friends
With a little help from my friends

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
At the end of the movie, I talk with the class about their feelings. I write on the board several words and let them pick one or two to write out their feelings.	Sample words on board: love, war, life alone, old age I'm afraid Me, who am I? After the writing, I read the papers, giving no names. If someone doesn't want his work read, I respect his wishes.	While they write, I talk to each child, reading his work, encouraging him. It is the best part for the students. They get "listened to."

- Bette Distler -

Students' Poetry

I feel like I am what I saw. I am lonely because nobody likes me. So I want to be a writer. Nobody ever listens to me. I try to make friends but it never works. It's no fun to be lonely. I feel that everybody hates me. And nobody cares.

feeling
love
madness
sickness
can't talk

No friends-nobody to talk to-
nobody to see

LANGUAGE ARTS/POETRY

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
I talk about why the Beatles were so incredibly popular (their honesty, their individuality, talent, great music, and poetic lyrics...). The lyrics have great feeling, great imagery.	I ask what groups the class likes... if the teacher remembers the Beatles. It is very effective to share their experiences and childhood memories with the class...	
I show the transparency. If possible, it would be good to make up more transparencies of other songs in movie to acquaint class with them before the movie starts; for example, "Yesterday," "Help," "Abbey Lane," "She's got a Ticket to Ride; I love you, yeah, yeah, yeah, Eleanor Rigby."	I play the Sgt. Pepper album, show the transparency. The class sees the feelings and the imagery in the song (imagery is pictures that come in your head). I say..."What do you see in your head? How do you feel?"	
I play the movie.	The class is excited with the magnetism, the sheer fun of the Beatles. They respect their work, their feelings.	I ask the students to write their feelings as we talk. The class identifies and relates and feels free to write their own feelings.

GRADE - SEVENTH

THE HAND (A good first lesson)

OBJECTIVES

- At the end of this lesson the student will be able to:

  Talk about his feelings.

  Share his feelings with the class, or with himself.

  Understand the beginning of writing by understanding that feelings come first.

EQUIPMENT

- Projector, 16mm
- Projection screen

MATERIALS

- MOPPET Kit

  Film 16mm "The Hand", Contemporary/McGraw-Hill, Color, 19 min., 1965

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LESSON SCHEME

INPUT

I have the class sit as informally as possible (on the floor usually).

There is usually excitement about being seated informally. I don't mind people talking to each other. I am trying to get them to communicate as long as it isn't disruptive.

"I'm going to show you a film. I just want you to watch it, and see how it makes you feel."

I show the film "The Hand".

INTERACTION

Questions to start discussion in case it doesn't start spontaneously (which I prefer).

How did the potter feel? How did you feel watching him? What about the hand? How did it make you feel?

What scares you?

When the children begin discussing what frightens them, it helps everyone. The more open a child becomes, the easier it is for others to be open, and the more natural writing poety will become.

EXPERIENCE

They begin by writing anything as the discussion goes into feelings of non-control, of powerless situations...of fears in general. The class begins to write. As they tell me something, I encourage them to write it immediately.

I try to create an atmosphere of non-judging...relaxed, open discussion...a safe place to write how you really feel about school, home, parents, friends, and ultimately themselves.

The more the children talk, the more they experience being accepted (having what they say and feel, accepted). The writing possibilities begin to open.

--Bette Distler

GRADE - SEVENTH

WHO ARE YOU - WHY ARE YOU HERE?

OBJECTIVES

- At the end of this lesson the student will be able to:

  Imaginatively construct a characterization.

  Learn to relate to other actors and create an ensemble form of theatre.

  Learn to concentrate on establishing a meaningful dialogue for a specific dramatic scene.

EQUIPMENT

- Slide carousel projector
- Extension cord
- Screen

MATERIALS

- MOPPET Kit

  Group of slides in a carousel--the first slide picturing three persons on a bench--the rest of the slides representing an environment where three people on a bench might meet: a bus stop, a bar, a beach, a baseball park, a principal's office.

LESSON SCHEME

INPUT

. Ask the class to think about some places where they have just sat and waited. What are those places? (My bedroom, my car, a bus, or the playground, etc.)

. Project a slide of three people on a bench seated with backs to the audience. Ask the class who they think the people are. Why are the people sitting on the bench? (Just said good-bye to a friend, finished playing a game, have been locked out of their home, playing hooky from school.)

. Project remainder of slides in carousel and ask students to view slides as possible potential environments for three people on a bench.

INTERACTION

. Ask class to think and describe their choice of environments for locating three persons on a bench within a specific environment.

. Why do you think the three characters would be in this environment? How did they arrive there? What brought them here? Etc.

EXPERIENCE

. Divide class into groups of three, and ask each group to develop a dramatic improvisation which shows three on a bench. The objective of the scene is to show who the three individuals are on the bench, what they are doing there, and what the relationship is between the people.

· Students act out scenes for the rest of the class. A critical evaluation should follow the acting of each scene.

--What was the reason each character was on the bench?

--Do you think a meaningful relationship developed between the people on the bench?

--Anne Battle

GRADE - SEVENTH

WILLIAM CARLOS WILLIAMS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Appreciate -

  That everyday things are the beginning of poetry.

  Understand how a person can be or do other things and still write poetry.

  Be aware that poetry is everywhere inside and out...and it is what we see and hear that is important...that our own view is the view that we write from. It is essential to know this.

  Be aware that we use the "local" environment we live in... William Carlos Williams said: "Say it, no ideas but in things"...that we write about who we are, what we do, how we do it.... Poetry belongs to each person.

EQUIPMENT

- Projectors 16mm and screen
- Overhead projectors (2)
- Screens (2) or one large one for everything...or if this is not possible, transparencies can be projected on the movie at appropriate times (which I do anyway).

MATERIALS

- MOPPET Kit

Film 16mm, "William Carlos Williams Poet, Physician", #KS274W, University of Indiana Film, Indiana

Transparencies (made these myself which were the poems that William Carlos Williams reads in the film)

(You could get the Caedmon record of William Carlos Williams reading as an extra source to use.)

This is Just to Say - by William Carlos Williams

I have eaten
the plums
that were in
the icebox

and which
you were probably
saving
for breakfast

Forgive me
they were delicious
so sweet
and so cold.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
First I talk about my feelings about William Carlos Williams and his poetry. He is very important to me. He is the natural one in line after Walt Whitman. He wanted to write poetry that sounded American. He wanted to use the natural environment (his doctor life and poet eye together) to write from ...he contributed enormously to the cause of American poetry by allowing American poets to sound like themselves. He lived nearby in Rutherford and was a doctor. He wrote his poetry in-between seeing his patients and late at night. I think this kind of introduction makes the poet more real... easier to identify with.	Sometimes, if after a certain poem...example: last words of my English grandmother...the class begins to get involved with these feelings, I let them write at this point about their own parents and grandparents and show the movie later or at another class....	I think it is vital to be able to go with the rhythms of a class...and know when to stop ...and go with just one part... if the children are involved... it is good to let them write at that moment.

INPUT

I show on the screen the poems that are going to be read in the movie (you could include any that are not in the movie but that you personally like). I read the poems to the class... and talk about how each of the poems is taken from a part of William Carlos Williams' personal life....

I never hesitate (or try not to) putting down the planned lesson and going with the mood of what is happening in the class. The main objective is to get the children feeling and willing to share these feelings with themselves and others in writing.

INTERACTION

EXPERIENCE

INPUT

I play the film...interrupting every so often to explain who William Carlos Williams is talking about. For example, he mentions Wallace Stevens (American poet who was also a successful insurance executive) and Ezra Pound (controversial poet, critic). This is not necessary to do, but I think it gives a flow of who his friends were...sometimes these letters are in the form of poems (ex. in the movie).

As the film plays (it shows William Carlos Williams's son who is also a doctor going through his routine so you get the feel of what William Carlos Williams's work day was like), William Carlos Williams reads his own poetry in the film (taken from Caedmon records, I think). As he reads each poem, I show the transparency of the poem.

INTERACTION

Whenever you feel the class has seen enough, you can stop the movie. It depends on the group...I think if the children are familiar enough with the poems read they will be interested in seeing it all.

EXPERIENCE

The intimacy from the movie gives the children a feeling of having visited with William Carlos Williams. It is a good way to begin.

The class will write. Move around reading their poetry and talking with them about what they wrote.

- Bette Distler -

THE LAST WORDS OF MY ENGLISH GRANDMOTHER 1920

There were some dirty plates
and a glass of milk
beside her on a small table
near the rank, disheveled bed--

Wrinkled and nearly blind
she lay and snored
rousing with anger in her tones
to cry for food.

Gimme something to eat
They're starving me-
I'm all right I won't go
to the hospital. No, no, no

Give me something to eat
Let me take you
to the hospital, I said
and after you are well

You can do as you please.
She smiled, Yes
You do what you please first
then I can do what I please

Oh, oh, oh! she cried
as the ambulance men lifted
her to the stretcher--
Is this what you call
making me comfortable?
By now her mind was clear-
Oh you think you're smart
you young people,

she said, but I'll tell you
you don't know anything.
Then we started.
On the way

We passed a long row
of elms. She looked at them
awhile out of
the ambulance window and said,

What are all those
fuzzy-looking things out there?
Trees,
Well, I'm tired of them
And rolled her head away.

I pass her once or twice
See her at night in the room.
I hear her saying, Good Night
and finding in the dark
and hearing words
that are so beautiful in the dark
Good night Mother

---Mary Alice
Grade 7

My mother talks

about what is happening
and I

just sit and stare

around the room

---Joseph F.
Grade 7

When I am angry
I feel like running away
And not coming back.

---Joseph F.
Grade 7

My Grandmother is never sad
never mad
she is the greatest in the world
she gives me everything in the world
that I want.
Even now my uncle is dying.
She'll take it sad.
I love her

---Suzanne B.
Grade 7

I hate when my mother
is sad. It gets me.
I would love to cry
for her. I love her.

---Suzanne B.
Grade 7

I like sad poems
Because
it makes me
feel like
I'm the same as
someone

GRADE - SEVENTH

WILLIAMS - DEMUTH, THE FIGURE 5 IN GOLD - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Familiarize himself with the poet - William Carlos Williams.

  Familiarize himself with the artist - Charles Demuth.

  Understand that a poem and a painting resulted from their friendship.

  Understand that everyday occurrences hold potential for writing or art.

  Write about numbers influencing their own lives.

  Complete a sketch pertaining to their writing.

EQUIPMENT

- Carousel slide projectors (3)
- Cassette tape recorder (1)

MATERIALS

- Slides pertaining to the William Carlos Williams poem and the Charles Demuth painting
- Tape recording of sounds to the poem - "The Great Figure" by William Carlos Williams
- Copy of Williams's poem "The Great Figure" and title of Charles Demuth's painting on "I Saw the Figure 5 in Gold"

- Print of the Demuth Painting "I Saw the Figure 5 in Gold"

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LESSON SCHEME

INPUT

- Discuss best friends:

Ask the class if anyone has a "best friend"? Who is he or she? Are you interested in doing the same things? Is he or she someone you can trust?

Tell about the friendship between William Carlos Williams and Charles Demuth. William Carlos Williams was a poet/physician who formed a friendship with Charles Demuth, an artist. Williams wrote a poem called:

"The Great Figure"

Among the rain
and lights
I saw the figure 5
in gold
on a red
firetruck
moving
tense
unheeded
to gong clangs
siren howls
and wheels rumbling
through the dark city.

Charles Demuth liked the poem very much, and in 1928 he painted a composition called "I Saw the Figure 5 in Gold", named after the two lines in the poem.

- Present the triple slide projection:

  The left slide will show Williams's poem---the right slide will show Demuth's painting.

  The center slides will depict visual images evoked by the lines of the poem.

  The sounds of rain, siren and rumbling wheels will complete the environment.

INTERACTION

- Discuss Demuth's painting as a revelation of his friendship with William Carlos Williams:

  Show details of the painting and ask students to find elements of their friendship.

    Parts of the painting include the initials of William Carlos Williams (W.C.W.) and Charles Demuth (C.D.).

  Ask students to relate lines of the poem to the visual form of the painting.

    Example: The poem mentions lights---Where are the lights in the painting? The poem tells of the number 5 on a firetruck---Where is the number? Where is the firetruck?

- Discuss the numbers in the painting:

  Which lines of the poem does the painting symbolize?
  Why was the number 5 so important in the Demuth painting?
  Why did he use it more than once in his painting?
  Why does the size of the numbers change ?

- Discuss numbers the students see everyday---Discuss numbers which are important to the class:

  Example: age, grade, homeroom numbers.

  Ask students to write about such numbers---example: How does it feel to be 13? What's good about it? What's bad about it?

  Complete a sketch to complement the writing.

---Gloria Alibani

I feel ashamed
It it's 3:30
also guilty because I wasted
the day since 9:00
in the morning,
because it's another
I wasted till I die

- Robert B. -
Grade 7

Telephones

Mine is mine
My telephone number
Dial the numbers
A round circle contains
love, hate, friendship
A small machine connected
to the world

- Geri P. -
Grade 7

7 The Enough Number

When you have seven things
You don't have too many or too
Little

- David A. -
Grade 7

Clock

Tic, Tic
Good Morning
Go to school or to work
Just get ready
For your day

Tic, Tic
Good Night
Get ready for bed
Go to sleep
How many sweet dreams

THE KING

To a giant castle I go
I walk on a carpet of red
I walk to a throne
I see the King and basis of all numbers
The King is TEN
He has on a crown of gold
and his servants are 1 through 9

- Kevin B. -
Grade 7

A zero is the size of a lake
full of sadness and pain, just sitting there
and standing still feeling dark and lonesome inside. Turning and spinning like
the number zero. Just full of nothing
inside.

- Monica P. -
Grade 7

GRADE - SEVENTH

WILLIAMS - DEMUTH, THE FIGURE 5 IN GOLD - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Complete a poem and design utilizing numbers.

MATERIALS

- Construction paper
- Metallic paper
- Glue
- Scissors

INPUT/INTERACTION

- Share writings of the class.
- Expand upon sketches:

  Explore possibilities of design utilizing numbers.

    Vary size of numbers.

    Vary shapes of numbers.

    Repeat design of numbers.

    Utilize metallic paper and construction paper in the same design.

    One color may be glued upon another color.

Utilize positive and negative shapes of the cutout numbers.

EXPERIENCE

- Complete a visual statement based upon writings concerning numbers:

  Cut metallic paper (for the numbers) and construction paper and glue together a visual statement.

---Gloria Alibani

GRADE - SEVENTH

ACCENTS, SHAPES, QUALITIES

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Exhibit freedom within rhythmic boundaries while exploring levels, space, and isolations.

  Be aware of a given form, discipline, plan.

MATERIALS

- Claves, rhythm sticks, or drum; triangle or other resonating instrument.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Say, "I am going to beat eight beats steadily and repeatedly. On the First beat of each eight-count phrase, you will change your shape and remain in that shape until the next first beat when you will change again and hold. You must "freeze" (be absolutely still) in between the ones of each eight. Count off 5-6-7-8 in tempo.		
Play 4 to 5 (or as many 8's as is necessary) for you to make sure that each person in the class understands the problem.		Students follow directions.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Stop and ask that they add another beat count to accent (change shape on) of their own choosing so that now they will change shape (accent) twice in each group of 8 counts.	
Repeat the above directions.		
	Repeat the above directions, requesting an additional beat (count) be added so that now there will be three different shape changes within each eight counts.	
		Students perform according to directions.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Repeat the above directions.		
	Say, "Now add another 8 count phrase so that either combined or singly, you do very clearly an action---walk, run, jump, skip, swing, bounce--on every beat, followed by an 8 count phrase of your accented (stationary, axial) movement."	
Play 4 to 5 (or more) 8's for at least one minute.		Have class count off 1,2's. Ones should start stationary and 2's start actions and from then on, they alternate 1's = S A S A etc. 2's = A S A S

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Play as long as needed to determine if all students understand and have had a chance to "practice".	
	Let half the class sit and watch while the others perform. As unobtrusively as possible, make comments, commendations, and criticism. (This is your only time to do so.)	
		Let the students change places.
	Ask whether the first group would like another turn. Ask the same thing of the second group. Encourage discussion of feelings about the reaction to how the problem felt and looked, since all have now participated as both performer and audience.	

LESSON SCHEME (Continued)

Follow-up Lesson:

INPUT	INTERACTION	EXPERIENCE
Following the same procedure, use the triangle, emphasizing the difference in quality: claves percussive quick sharp direct no movement between "hits" of the instrument. Keeping same 1st and 2nd groups and allowing for a student player of the percussion instrument, begin again from the first step of Lesson 1 and alternate groups several times for the practice of maintaining the differences.		

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
		Ask each member of the class to invent a third 8-count phrase, contrasting with the phrase in which he is presently working: Per. -1 2 3- Sus. Sus. -1 2 3- Per. Alternate
	Let half the class sit and watch while the others perform. Make comments as necessary. Let the students change places. Reverse and repeat.	
		Ask the students for another eight, changing levels.

- Carol Henry -

GRADE - SEVENTH

DESIGN I/ QUALITIES

OBJECTIVES

- At the end of this lesson the student will be able to:

  Physically demonstrate two and three dimensional design.

  Physically demonstrate difference between percussive and sustained movement and sound.

  Demonstrate symmetrical and asymetrical design.

  Have a basic comprehension of isolation.

  Move isolated parts of their body.

  Demonstrate concept of levels.

EQUIPMENT

- Carousel projector
- Screen

MATERIALS

- MOPPET Kit

  Slides of individual plants, animals, sculpture, people, objects taken from different angles containing symmetrical and asymmetrical design.

  Claves, triangle.

  Slides of non-objective - free form - 3 dimensional designs.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show the slides--ask class to notice how shapes change, depending on where in space they are observed.	Discuss horizontal, vertical and diagonal as planes.	Play claves; have class put just their heads on different planes each time the claves is struck. Emphasize that only the head moves; not the back.
Ask that they notice also how much more interest there is according to the variety of planes and dimensions contained in the object observed.	Discuss symmetrical and asymmetrical design.	Play claves, ask class to put their arms into a different asymmetrical design each time the claves is struck. Stress that only the arms are used, not the back nor the head.
Show slides that clearly illustrate symmetric or asymmetric design.	Let class call out which slides illustrate which. Ask which design makes for more variety, interest, planes and dimensions.	Similarly, have them change their backs. Ask them to change their whole shape including their legs, and remind them that they too must make asymmetrical designs.
Play some tones on the triangle.	Ask whether they would move the same way to this sound as they would to the sound of the claves.	Playing the triangle, have them move their heads in one direction for as long as a tone sounds and to change the direction each time the triangle struck; a) their arms, one at a time, right then left, each time the triangle is struck reminding that the form must be asymmetrical;

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
		b) their backs; c) whole body.
Show slides of objects in varying levels from the ground.	Discuss relationship between object being seen and their own bodies with relationship to level, planes and dimension.	
Introduce instrument: Claves (percussive), triangle (sustained) - Have class move as long as the tone sounds - quasi slow motion - alternate claves and triangle.	Students move as long as they hear sound; freeze at ending.	Ask class to rise in four percussive strikes and fall on four sustained tones taking only one movement per tone. Vice-Versa.
Show some three dimensional free form painted slides.	Ask class to relate them to sounds of instruments and kind of movement.	Let someone play and let rest of class move.

--Carol Henry

GRADE - SEVENTH

DESIGN II/MIRRORS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Distinguish between the qualities of percussive, sustained and vibratory sound and movement.

  Concentrate on other people's movements and imitate.

  Comprehend the difference between same/obedient and contrary/opposite/disobedient.

  Distinguish between symmetrical and asymmetrical body positions.

MATERIALS

- Claves, triangle, tambourine

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Play claves.	Ask the class to move just their heads each time you strike the claves.	Class moves just their heads each time you strike the claves. Name the direction in which they should look so that the directions are clear.
Play single sustaining tones on the triangle.	Discuss whether or not they would move the same way.	Play and ask that they move their heads in the way this sound makes them move.
Play the triangle again...	Find one child doing it properly and ask that he/she demonstrate for the class.	Have the class move again to the triangle, moving as long as they hear the sound--quasi slow motion.
Play the tambourine.	Ask if this sound is in any way like the other two.	Have the class move just their hands to the sound.
Review: Play, demonstrate and illustrate--- the claves is percussive - (move freeze); triangle is sustained - (quasi slow motion movement); tambourine is vibratory - (quivering, trembling)		Ask for 3 volunteers - Singly, let them play and tell the class what part of their body they should move to the sound - let several sets of children have a chance to play.

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
	Ask the class what does obedient mean? (Same) Contrary? (opposite)	a) Play the claves -- ask that they move their backs contrary/opposite to the sound. b) triangle -- head same. c) triangle -- arms opposite -- a second opposite (claves/percussive; tambourine/vibratory. Let 3 new people play and assign same or contrary and parts of the body.
Let class sit. Do hand, back and arm movements in mostly sustained movement and then in variety of percussive movements.	Ask class to do the same movements in sustained or vibratory quality.	Let class pair up. One person does percussive movement and the other will do sustained movement. Advise that the leader, the percussive movement person, must give the other person a chance to reach the position before moving to the next position. Give each partner a chance to lead. Watch each half of the class separately.

--Carol Henry

GRADE - SEVENTH

DESIGN III/STRUCTURES

OBJECTIVES

- At the end of this lesson the student will be able to:

  Relate his body to an inanimate object with regard to design.

  Reinforce comprehension of qualities.

  Identify planes and dimensional aspects of objects.

EQUIPMENT

- Carousel slide projector
- Screen
- Students' own chairs

MATERIALS

- MOPPET Kit

  Slides of individual sculptures and plants, trees or shrubs taken from different angles containing symmetrical and asymmetrical design examples.

  Slides of other classes working on the chairs taken from various angles.

- Also:

  Claves, triangle, tambourine.

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides of sculptures and trees.	Point out how the planes and dimensional aspects of the objects change according to how they are viewed.	Ask students to arrange their chairs, as they would themselves, in a place of their own, away from the walls and separated from everyone else. If this doesn't work and the class is still too "bunched up", ask that they walk around the room to the beat you play listening to the beat, avoiding the chairs, using the whole room, and not touching each other and stopping when you stop. a) Change beats several times. When class is finally spread out, direct that they sit in a chair near them.
Show slides of other classes working on chairs.	Ask them to pick out most interesting designs.	Playing the claves, direct that while you play 8's (1 2 3 4 5 6 7 8), they are to change their shape on or in the chair on 1 and freeze for the other counts. They must keep contact with the chair, and be aware of changing their total shape in relation to asymmetrical designs with their entire bodys.

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
		Allow them several minutes to work on this.
		Now play the triangle and still counting 8's direct that they must move in only one direction for making their shape through the entire eight counts-----so that all movement is seen in slow motion.
		Allow several minutes for this. Then divide the class in half. Ask for one student to play the claves and one group is to move percussively. Simultaneously, play the triangle, and the other group is to move sustained. Both groups move for several minutes. Then, let groups change qualities.
		After several minutes, divide class into two groups, let one group work while the other watches - performing both qualities.
	Ask for comments from the group that watched.	

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
		Exchange groups and do the same thing.
	Request comments.	
		Have class come to the center with chairs: Again, walk to the beat and mix up around the room.
		Arbitrarily divide class down the center, let one group work while the other watches -- performing both qualities.
	Ask watching group/class to comment on whether they could tell the difference between those sustained and those percussive.	
		Exchange again.
	Same as above.	
		Let students play both instruments while you clarify and remind students of the problem while they work.

--Carol Henry

GRADE - SEVENTH

DESIGN III a / SCULPTURE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Comprehend how to change his body with relation to the space and in terms of three dimensional design.

  Perform in relation to qualities.

  Demonstrate a clear understanding of shape, planes and three dimensional design.

EQUIPMENT

- Slide projector
- Screen

MATERIALS

- MOPPET Kit

  Slides of sculpture, plants, trees, shrubs and children creating shapes with their bodies all taken from different views (angles).

- Also:

  2 Claves/triangle

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Show slides of sculpture, children and relate to things from Nature.	Discuss with class how they can compare and relate to the various animate and inanimate objects seen. Ask: Does not sculpture take its forms from Nature?	Playing the claves, have students remain on their spot on the floor. Direct that while you play 8's (1 2 3 4 5 6 7 8), they are to change their shape on One (accented beat) and freeze for the other counts making sure to change their total shape and making asymmetrical designs with their entire bodies. Allow several minutes for this. Now play the triangle and while you still count 8's, ask the class to change their positions moving in slow motion from one position to another. They may only move in one direction per tone. Allow several minutes for this. Divide the class into Group I and Group II - let a student play either claves or triangle while: (a) Group I will move percussively - to the claves; Group II will move sustained - to the triangle. (b) Change to opposite quality.

LESSON SCHEME - (Continued)

INPUT	INTERACTION	EXPERIENCE
		Let class walk around the room to a beat -- changing the beat several times.
		Check that Group I & II are generously mixed up around the room.
Show slides again as a reminder of the basic problem.		Arbitrarily divide the room in half -- half working; half watching.
		Select a student from the watchers to play one instrument. (a) those workers in Group I - move percussively; those in Group II - move sustained. (b) Change qualities.
	Could you tell which was which? Could you tell which people had really seen what they were supposed to have observed from watching the slides?	
		Exchange groups.
		Give each group a second chance.

--Carol Henry

GRADE - SEVENTH

LINES AND IMAGINATION - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand relationship between lines in Math and Art.

  Familiarize himself with vocabulary in Art and Math used to describe lines.

  Understand concept that lines are imaginary.

  Complete sketches emphasizing various kinds of lines.

  Express feelings through lines.

  Interpret environment or subject through lines.

  Understand that lines are imaginary.

EQUIPMENT

- Slide projector
- Screen

MATERIALS

- MOPPET Kit

  Slides of line drawings by Gloria Alibani

- Also:

  Paper/pencils

LESSON SCHEME

INPUT	INTERACTION
Introduce lesson.	Ask class what types of lines they are familiar with? -- straight, curved -- line segment .____ -- ray ——— -- intersecting + -- closed curved Ask class if anyone has ever purchased a dozen lines or received a dozen lines? -- pure lines do not exist in nature -- lines are imaginary
Show slides of line drawings by Gloria Alibani.	Ask class to identify line segments, rays, closed curves, and intersecting lines in the drawing. Ask the class to verbalize their feelings. Ask what other elements are important to the drawings, such as color, shape, texture, space. Begin with details of the drawings and then proceed to the complete drawing.

EXPERIENCE

Ask the class to sketch a subject or feelings utilizing lines, emphasizing a particular kind of line in a drawing. Example: One drawing may contain mainly straight lines, while another mainly closed curves.

Encourage the students to experiment with lines. "Doodling" is a very good learning experience here. More than one sketch should be completed by each student. If he has done a representational drawing,he might want to try something abstract, or vice-versa.

--Gloria Alibani

GRADE - SEVENTH

LINES AND IMAGINATION - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Complete scratchboard drawings utilizing lines.

  Express self through lines.

  Understand relationships between Art & Math.

  Understand that lines are imaginary.

  Use line as a tool to interpret a subject or express a feeling abstractly or realistically.

EQUIPMENT

- Overhead projector
- Screen

MATERIALS

- MOPPET Kit

  Overhead transparencies, Line Drawings by Gloria Alibani.

- Also:

  Scratch pens

  Scratchboard

LESSON SCHEME

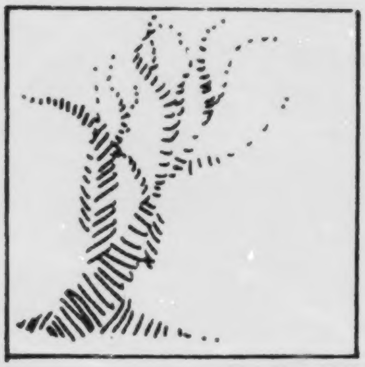
INPUT

Show transparencies. (Place one transparency upon another to build a drawing.)

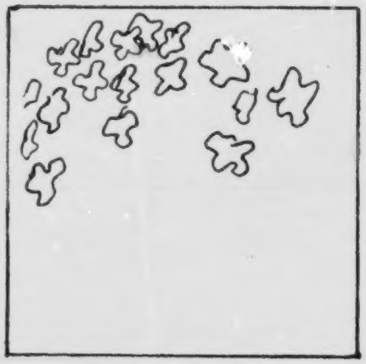
INTERACTION

Demonstrate and discuss how a drawing can be constructed with various kinds of lines. Example:

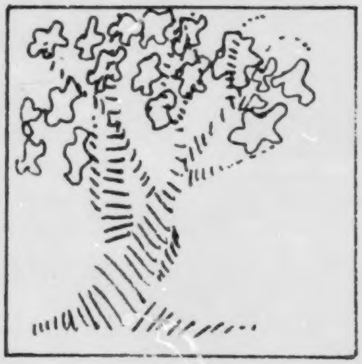
A.



B.



A/B



Place transparency A) on overhead and ask, "What kind of lines do you see?" "What colors are they?" "What direction are they going?" "How do the sizes compare?" "Are they thick or thin?" "Are they spaced far apart or close together?"

LESSON SCHEME - (Continued)

INPUT

INTERACTION

Place transparency (B) on the overhead and ask similar questions. Also ask how the lines in the transparency are helping to "build" the drawing.

Proceed with similar transparencies until the drawing is completed.

EXPERIENCE

- Demonstrate use of scratchboard materials.

Using scratch pens, students will "scratch away" lines on scratchboard.

Class may use their sketches as a basis for this scratchboard drawing.

Emphasize caution when using scratch pens.

Students will complete scratchboard line drawings.

--Gloria Alibani

GRADE - SEVENTH

LINE SEGMENT INTO SHAPE

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify geometrical shapes created through line segment. (octagon, square, triangle, hexagon, etc.)

  Discover methods of changing specific shapes into other shapes through manipulation of line segments.

  Use drama to structure a learning experience in the use of line segment.

  Relate to each other less self-consciously.

EQUIPMENT

- 16 mm film projector
- Overhead projector
- Screen
- Extensions cords (2)

MATERIALS

- Transparency
- Projek Markers

LESSON SCHEME

INPUT

. Draw a straight line on a transparency and project on an overhead projector. Ask students to describe what they see on the screen. (a line, a road, street, a short line, a line segment).

. Draw or add two lines to the one line segment so all lines are linked together. Ask students to describe what they see (a triangle, a shape, a spear, etc.).

. Draw additional lines, serially, to create a variety of shapes such as octagon, hexagon, etc. Ask students what they see (baseball diamond, carousel, etc.).

. Show the film. Ask students to observe the rhythm and feelings behind the changing of shapes in the film.

INTERACTION

. Direct students to discuss the areas in their life where they observed specific shapes such as square, rectangle, triangle. What are they feeling when specific shapes remind them of specific environments. (A hexagon makes me think of a baseball diamond, a square makes me think of home, etc.)

EXPERIENCE

. Divide students into groups of nine people. Ask students to create an improvisation which deals with creating a body sculpture out of 5 or 4 persons which will represent an environment into which the remaining four or five characters enter for some reason. Each scene should communicate through dialogue and movement what the nature of the environment is that the characters enter into; what reason they have for entering the environments; and what happens to the characters.

LESSON SCHEME - (Continued)

Evaluate each improvisation using questions such as:

--What did we discover was the reason for each character entering the scene?

-- What did we discover was the nature of the environment for the scene?

As a follow-up activity, ask each person to create a line drawing, using eight straight and four curved lines which would represent an environment for a scene to occur within. Write a short story about the scene.

--Anne Battle

GRADE - SEVENTH

LINE SEGMENTS TO CONSTRUCT ENVIRONMENTS - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize and identify a line segment.

  Describe verbally a line segment.

  Recognize and understand the significance of points on a line segment.

  Understand that a combination of line segments create different shapes.

EQUIPMENT

- Overhead projector
- Screen
- Extension cord

MATERIALS

- Overhead transparency
- Projek Markers

LESSON SCHEME

INPUT

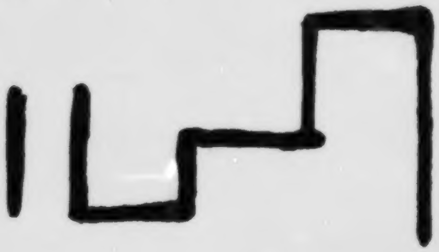
. Project an overhead transparency with a dot on it. Ask the students to describe what they see (a dot, a point, a mark, hole, etc.).

. Extend the dot into a line by use of a Projek Marker. Ask the students to describe what they see (a line, a mark, a string, a road, a line segment).

. Ask the class where they see line segments around the room (trays of lights, chairs, floor tiles).

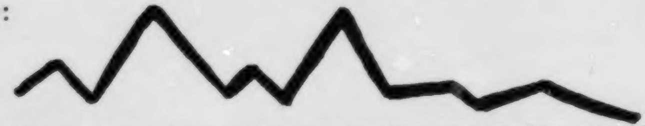
. On the black board, diagram eight lines in any arrangement. Ask students to discuss what they are reminded of, when they look at the visual image. What image comes to mind, as a possible setting for a play when viewing the visual image (a beach, road, city street, etc).

Example:



INTERACTION

. Ask students to separate into groups of three people and draw an environment as the basis of a setting for a drama, with only twelve straight lines. Example:



Demonstrate one example of how to create an environment from twelve straight lines on the chalkboard, emphasizing that students are not to imitate the idea.

EXPERIENCE

- Ask students to create a drama improvisation which deals with showing who three persons are, and what are they doing in the environment created through twelve line segments drawing.

- Students act out scenes for each other and evaluate the positive characteristics of the scene. Ideas that should be clarified if the scene is played again should be tactfully submitted.

--Anne Battle

GRADE - SEVENTH

LINE SEGMENTS TO CONSTRUCT ENVIRONMENTS - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify verbally a line segment.

  Use imagination to create an environment for a dramatic setting by the use of line segments.

  Work through group process toward achieving formation of a character role for dramatic purposes.

EQUIPMENT

- 16 mm film projector
- Screen
- Extension cord

MATERIALS

- MOPPET Kit

  16 mm film "Notes On A Triangle" , International Film Bureau
  5 min., 1967, Color

LESSON SCHEME

INPUT

. Review and define a line segment. A line segment is a set of points made up of two points and all the points between them.

. Ask students to point out specific area in the classroom where line segments exist (edge of desk - walls - outer edge of brick, etc.).

. Introduce the film "Notes On a Triangle". Direct students to particularly look for technique of changing triangle shape into other shapes of geometrical form, square, rectangle, etc.

INTERACTION

. Ask students to discuss the environments they think of when they hear the word triangle (point of a star, scissors, planetarium; a family with one person as the head of the family) -- square (my living room, bedroom).

EXPERIENCE

. Assign the class the task of working in groups of seven people. Specifically: through the use of dramatic improvisation, create a storyline which shows five persons out of the group of nine creating a body sculpture - can set the environment for a scene; example, four persons lying horizontal on the floor represented a boxing arena, a swimming pool, a pool table to certain class groups.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

--Two persons standing on top of two other person's shoulders while another person lies horizontal on the floor represented a tower or monument which started to crumble when touched by tourists.

. Evaluate the improvisation after each group finishes acting out its idea. Specific questions that can be used by the teacher are:

--What was the environment created by the sculpture?

--What was the nature of the problem--conflict in each scene?

--Anne Battle

GRADE - SEVENTH

ONE, TWO, THREE, ETC.

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Divide a unit into fractions physically.

  Explore levels and space.

  Explore axial and locomotive movement within a restricted structure.

  Comprehend movement as opposed to "pacing."

  Experience group participation as well as "solo performances."

  Re-enforce syllabic understanding.

MATERIALS

- Claves, rhythm sticks, or drum (last choice)

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
Clapping or using claves or drum, produce a fairly slow beat.		Ask the class to join in, clapping softly. Ask class to clap two beats to each clap as you continue to clap underlying pulse. Ask that they clap 3 times per one of your beats (claps). Ask that they put the three together so that they clap 1-2-3-claps in succession. Ask that they walk around the room in this rhythm adhering strictly to the rhythmic pattern 1-2-3-1 (1,11,111,1).

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	Remind them of various directions---forward, backward, sideward, circular.	
Ask class to sit on the floor again. Ask that they move their heads and arms in sequence--not both at the same time.		Class then moves heads, looking in different directions, of 1-2.
	Advise that the movements should be large enough to be clearly observed; they should not merely indicate the direction in which they are looking.	

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Explain that the class will now put 2 movement phrases (the sentences) together. Two phrases will move through space and two phrases of axial (on the spot) will take them down to the floor.		
	Allow for class to add 2 new phrases--coming up to standing so that all together there are now 6 phrases (sentences) of movement.	
		Once the structure of the phrase has been rhythmically established, ask that each make a phrase of his own that can repeat twice or more at least rhythmically, if not physically, the same. Suggest that they use jumps, slides, swings, gallops, as well as walks in their own phrases.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	POSSIBLE EXTENSIONS: Have the class count off in fours: 1's start, 2's start after they have finished the first phrase twice, 3's similarly after 2's, etc. Suggest they count in 8's--1,2,3,4,5,6,7,8,2,2,3,4, etc. to keep track more easily of when they come in.	Each student may now put the 8 phrases of movement together in any order he would like. Allow about 3 minutes for them to work out their own patterns; then see them about 5-6 at a time. Allow each group to do the entire sequence twice through so that the audience (rest of class) can see clearly what it is they have done.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
	In later lessons, let half the class do 1,2,3,1 and other half do 2,3,4,1 and divide those groups into 2.	
		Allow pairs in the class to teach and learn each other's phrases for inclusion into a "total" piece of as many phrases as they are capable of maintaining.
Note: This lesson represents one aspect of the many ways to choreograph a dance, compose music, or write lyrics. It also presents another way of presenting for total comprehension syllables, writing, and reading the language, as well as the concept of the unit and its parts.		

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
As an introduction to movement, I would suggest combining lessons on Actions and Accents with this to keep interest alive and moving.		

- Carol Henry -

GRADE - SEVENTH

PERCENTAGE DISCOUNT VALUE

OBJECTIVES

- At the end of this lesson the student will be able to·

  Identify and use mathematical process of calculating percentage for discount purposes.

  Have an understanding of what percentage represents.

  Demonstrate through drama how impulse buying will or will not occur if stimulated through some form of media motivation.

EQUIPMENT

- Overhead projectors (2)
- Extension cords (2)
- Screens (2)
- Blackboard

MATERIALS

- MOPPET Kit

  Overhead transparencies (2)

  Look!
  Look!
  SALE

  15%
  Discount
  on
  xxx Items

- Also:

  Chalk

LESSON SCHEME

INPUT

Project overhead transparencies.

Look!
Look!
SALE

15%
Discount
on
xxx Items

Involve students in pantomime to give them additional movements which could be used in improvisations. Have them pantomime pretending to hear the announcement of a sale, where they are, what they are doing at the time, what their reaction is to the sale. Do they go to the store to purchase the item, or do they change their minds and go home?

INTERACTION

Ask students where they have recently seen or heard such statements as seen upon the screen. (Newspapers, conversations, television, radio.)

Ask what is 15% of an item that cost $24.99 would be. Work out problems mathematically on the board...

Ask students what they think and feel when they became aware of sales and discounts? (I felt frustrated, because I can't get to the store. I felt angry because I don't have any money. I felt crazy to spend the money.)

Students find a space on the floor and move to the suggestions.

Discuss what happened in their pantomime and what feelings they had.

EXPERIENCE

. Assign students to work in groups of five people and create a dramatic improvisation which communicates some person overhearing the news of a $69.89 item on sale at 15% discount. Act out whether or not the person buys the item--and what is the logical reason for purchasing or not purchasing the item. The five characters in each group assume characterizations for the plot of each storyline.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

. After each group acts out its improvisation, evaluate by encouraging students to positively criticize the dialogue and action of each group's scene. The teacher may guide evaluation by such leading questions as·

-- What motivated the action of the character who decided to buy or not?

-- How would you define the emotional reactions of the characters in the scene?

-- Were the decisions to buy or not based on emotions or logic?

--Anne Battle

MATH/DRAMA

GRADE - SEVENTH

WHAT IS FOUR - WHAT IS FIVE?

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand and demonstrate what the symbol, 4, represents.

  Understand and demonstrate what the symbol, 5, represents.

  Demonstrate through drama why in certain instances four persons rather than five persons can complete a task easier.

EQUIPMENT

- Overhead projector
- Screen
- Extension cord

MATERIALS

- MOPPET Kit

  Large number four (4) cut out from construction paper.

  Large number five (5) cut out from construction paper.

LESSON SCHEME

INPUT	INTERACTION
Project number four (4) on the screen.	What do you think of when you see or hear the number four (4) (card playing, golf, four people in a car, a four year old boy, a painting)?
Project the number five (5) on the screen.	What do you think of when you see the number five (5) (a basketball team, five cents, five cookies, my family, one half of ten)?

EXPERIENCE

. Divide class into groups of five, and have them create a body sculpture. Through body movement, ask the groups to find a way of creating a body sculpture changing from five persons to four. Change back to a sculpture using five persons, etc.

. Ask each group to then create an improvisation which deals with using four persons in an activity. Along comes a fifth person -- does the group of four persons find a way to incorporate the fifth person into the group or not?

. Each scene using movement and dialogue is then acted out and critiqued from a positive attitude.

--Anne Battle

GRADE - SEVENTH

FRICTION

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand that too much friction in specific situations can create a problem in completing tasks.

  Understand that too little friction in specific situations can create a problem in completing specific tasks.

  Understand and define friction.

  Dramatize problems that occur because of too little or too much friction.

EQUIPMENT

- Carousel projector
- Extension cord
- Screen

MATERIALS

- MOPPET Kit

  One balloon

  Series of slides in a carousel projector which depict situations in which friction occurs.

LESSON SCHEME

INPUT	INTERACTION
Teacher demonstrates what happens when a large balloon is rubbed by moving a hand across the surface of a balloon.	Students discuss the source of friction when the balloon is rubbed by the hand. Students discuss and define friction (Two surfaces rubbing against each other.)
Project slides of environments in which sources of friction can be found. Among the subjects of the slides might be icy sidewalks, skating ponds, drawers in bedrooms, kitchen, living areas, playground slides, the moon, outer space.	Class discusses sources of friction within the slides' environments. Ask if there are sources of friction in outer space; e.g., on the moon.

EXPERIENCE

. Place students into groups of five, and assign each group the task of creating a dramatic improvisation which deals with the idea of showing what happens to a group of people who have a work task or recreation task to accomplish; but a source of too little friction or too much friction prevents the completion of the activity. The group should communicate the feelings which occur as a result of too little or too much friction and what the group does to resolve the problem.

. Groups work at solving task of creating improvisation.

. Groups perform improvisations for class members. Each improvisation is evaluated from a constructive insight dealing with such questions presented by the teacher as the following.

> How did we discover the source of too little or two much friction in the scene?
>
> What action or dialogue conveyed the method of compensating for too much or too little friction?

--Anne Battle

GRADE - SEVENTH

LIGHT - I

OBJECTIVES

- At the end of this lesson the child will be able to·

  Respond to beauty of light.

  Increase awareness of the forms of light.

  Share feelings about light.

  Recognize difficulty in defining light.

  Create patterns of light.

EQUIPMENT

- Projection screens (2)
- Slide projectors (2)
- Cassette tape recorder/phonograph
- Overhead projector (1)

MATERIALS

- MOPPET Kit

  Slides of light, colors, moonlight, galaxies, planets, eclipse, night, sunrise, sunset, volcanoes, fireworks, etc. (2 trays)

Cassette tape (prerecorded) of "Space Odyssey 2001", reading from Genesis, Haydn's "Creation", poem, "God's First Creature Was Light" by Winifred Wells

Transparency of poem "God's First Creature Was Light" by Winifred Wells

Copy of words to poem

- Also:

Cardboard/oak tag, scissors and tape

……

LESSON SCHEME

INPUT

- Start showing slides of creation using 2 separate slide projectors. Slides should include light volcanoes, fireworks, night scenes, moonlight, sunrise, sunset, reflections, planets, nebulae, stars, galaxies, etc.
- While randomly flashing slides, play music from "Space Odyssey 2001". Overtaped is reading from Genesis. Music cuts in with Haydn's "Creation". Additional music uses other bands on "Space Odyssey 2001" and ends with reading of poem "God's First Creature Was Light".
- When poem, "God's First Creature Was Light", is heard on the tape, slides should be finished. Turn off projectors. Flash the transparency of poem on screen.

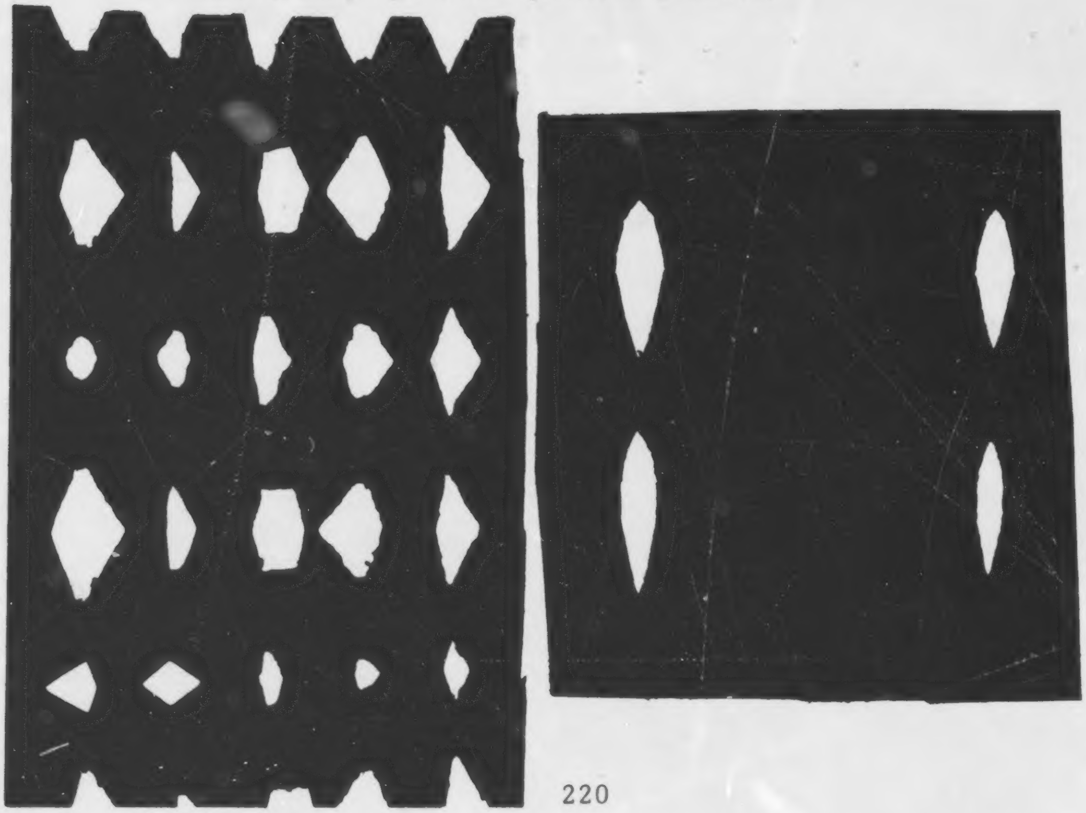
INTERACTION

- "What is light?"

- "How would you describe light?"
- "Can you feel light?"
- Discuss the difficulty we have in defining light even though we know it's there.
- Explain that we see light mainly by reflection.
- "How does light make you feel - bright light - beach - fireworks, camera flashes, emergency lights - sparklers? No light - little light - flickering candle, cave - rainy, dark - dark night."

EXPERIENCE

- Show students how cutting cardboard allows light to show through with a patterning effect.



- Using cardboard, let students cut out pieces to form light and dark patterns. They can use the overhead projector to test out their patterns.

--Desty Clausen

GRADE - SEVENTH

LIGHT - II

OBJECTIVES

- At the end of this lesson the child will be able to:

  Work with patterns of light and dark.

  Use color to create a mood.

  Recognize the problems involved in extreme light and extreme dark.

  Express feelings toward extreme light and dark using dramatic improvisations.

EQUIPMENT

- Overhead projector (1 or more)
- Projection screen

MATERIALS

- Color transparencies
- Students make cut outs of cardboard from Lesson I

……

LESSON SCHEME

INPUT	INTERACTION
Using the cardboard cut-outs made by students in Lesson I, project a few on the screen with an overhead projector.	What does this look like to you? How does it make you feel?
Add the color transparencies to some of the cut outs.	Does the color change the feelings you have? Does the mood change?
Encourage them to think about the environments created by the patterns of light and dark.	What scene does it depict? What would you be doing in this situation? Would other people be there? What would they be doing?

EXPERIENCE

- Breaking students into groups of 3 or 4, encourage their using one of the cut outs which the group had made and discuss among themselves what the scene depicts. What would they be doing in that environment? Decide if the situation is one of extreme light or extreme darkness. Encourage them in using a color transparency to change the mood of the scene.
- Work out the solution to the problem using pantomime and dialogue. Have each group do its improvisations.
- When each is finished, ask the class to evaluate:

  --Where were they?

  --What was the problem?

  --Who were the characters?

--How was the problem solved?

--Would you all have done this? The same thing?

--What was the situation---one of extreme light? One of extreme darkness?

--Desty Clausen

GRADE - SEVENTH

LIGHT - III

OBJECTIVES

- At the end of this lesson the child will be able to:

  Be aware of the need for light.

  Be aware of how light allows man of flexibility in life.

  Recognize that all life is dependent on light for food.

  Use movement to show the effect of light on living things (i.e., germination, growth, cultivation, harvesting).

EQUIPMENT

- Film loop projector
- Screens (3)
- Tape player
- Filmstrip projector
- Slide projectors (2)

MATERIALS

- MOPPET Kit

  Slides of eyes, reflections, growing fields, wild life, illuminated buildings, generating station and crops being harvested. (2 trays)

Filmstrip of reflections in the city

Cassette tape/record---"Morning Suite", "Grand Canyon Suite" and "Electronic Music"

Filmloops---"Bean Sprouts" (Magi Cartridge, Educational Dev. Center); "Seeds Sprouting" (Doubleday, Multi Media); and "Flowers Opening" (Doubleday, Multi Media)

……

LESSON SCHEME

INPUT

- Show filmloops of bean sprouting---then beans germinating---then flowers blooming---while playing Side 2 of tape ("Morning" and "Grand Canyon Suite" music)
- Follow with the filmstrip "Reflections" while two slide projectors flash slides of eyes and electrically lit buildings on the screen. While these are on the screen, play music from "Electronic Music" on tape
- Finally, show scenes of growing grass and animals, plants, and harvesting, while music from Grand Canyon Suite is played ("Cloudburst").

INTERACTION

- Why does man need light to see---to increase his hours of output---to increase his flexibility on the workday, for increased leisure. How would it be in a world without artificial light? When would you wake? Sleep? Play? Work? How would you like to live in a world with no sun?

- Discuss the impact on the world, aside from warmth.

EXPERIENCE

- Have students break into small groups: 2 or 3. Let each group enact a scene from below:

  A plant starting to germinate and grow

  A farmer cultivating his crops

  A harvestor collecting his crops

- Have a large group do a dance which includes the three scenes above.

- As a long range experience, have students take two plants---preferably limas. Place one in a dark, warm place---the other in a sunny, warm place. Water each regularly. Observe over a three week period---discuss results.

- Other related activities can include a field trip to Edison's Laboratories in Orange, New Jersey (development of the light bulb).

- If available, show film of fertility and harvesting rite of a primitive agricultural society.

--Desty Clausen

GRADE - SEVENTH

LIGHT - IV

OBJECTIVES

- At the end of this lesson the student will be able to:

  Recognize that light causes change - a change in movement

  Realize that change indicates presence of energy (example: light)

  Appreciate that certain things (like the radiometer) respond to light, not heat

EQUIPMENT

- Light source (bulb or the sun)
- Projector - filmstrip
- Radiometer

MATERIALS

- Paper/pencils/pens

……

LESSON SCHEME

INPUT	INTERACTION
Have light bulb and socket shining.	
Place the radiometer in the light (or place in the light of projector). Watch it spin. Notice the speed.	Watch what I am doing. What do you notice about the movement in the light? In the dark? In the sun? What color are the vanes inside?
Put the radiometer in a dark place---away from the light source. notice the spin direction.	What do you know about light and dark colors? In a desert what color would you wear? Why? What could be causing the motion? Light? Heat?
Hold radiometer on hand to warm it. Place it near a radiator for heat---but no light.	Discuss that light does make things move. Even plants move toward light. Does light always produce motion?

EXPERIENCE

- Pretend that you are in a very dark or very light place and moving to the other extreme. Express your feelings in writing of how you would feel being exposed to light and dark.
- Encourage students to share their feelings, if they want to.

--Desty Clausen

GRADE - SEVENTH

MACHINES

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify six simple machines.

  Understand the principles on which the six simple machines operate.

  Convey an understanding of the simple machine preferred in solving a work problem through the art of dramatic improvisation.

EQUIPMENT

- Slide projector
- Record player or tape recorder
- Overhead projector
- Screen
- Extension cords (2)

MATERIALS

- MOPPET Kit

  Slides on machines

  Tape/record: Debussey "La Mer" (Side 1), Orchestra de Paris, Angel record

  Transparencies (six) of simple machines

LESSON SCHEME

INPUT

Introduce the concept of six simple machines that man uses in performing simple tasks through drawing the outlines of six simple machines on overhead transparencies and projecting pictures on the screen. Ask students what they imagine the drawings represent?

Introduce the slides on machines and play recording of music to establish a background mood while at the same time talk about the slides.

INTERACTION

Students discuss what are the six simple machines used by man -- wedge, pulley, screw, hammer and fulcrum.

EXPERIENCE

. Divide class into groups of five persons. Assign each group the task of creating an improvisation which deals with showing how a work problem of lifting or moving an object is solved through the use of a simple machine. (Examples of problems devised by students were moving a rock, a motor. However, do not suggest these approaches to class, as one of the primary goals of the lesson is to think of a problem. Therefore, simply assign the task to be solved.

. Ask each group to dramatize their improvisation using dialogue and movement. After each scene is acted discuss the positive aspects of scene, eliciting comments from the class as to what movement or dialogue communicated the nature of the plot. Lend positive criticism in regards to aspects of the scene that need improvement.

. As a follow-up activity, ask students to design a machine which would solve some major work task they are obligated to do. The work task should be one that is boring, distasteful, monotonous, etc.

If possible, run-off (transfer) students' drawings to overhead transparencies and share designs with students in next class meeting.

--Anne Battle

GRADE - SEVENTH

MACHINES - INVENTION - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand correlation between Art and Science.

  View kinetic Art and discuss how feelings, visual expression and scientific knowledge complement each other.

  Understand working basis for a system; i.e., input and output.

  Sketch own system or machine.

  Express feelings through machines and imagination.

EQUIPMENT

- 16 mm projector
- Overhead projector
- Screen

MATERIALS

- MOPPET Kit

  16 mm film, Magic Machines, Learning Corp., Color, 14 min., 1970

  Overhead "machine" transparencies

- Also:

  Paper/ pencils

LESSON SCHEME

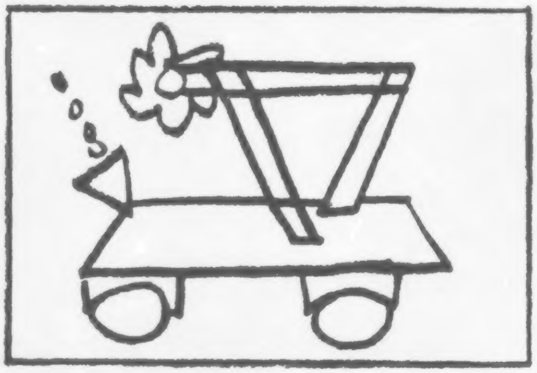
INPUT	INTERACTION
Show film, Magic Machines.	Discuss class' favorite machines from the film. Why was that their favorite machine - sculpture? What was it saying or communicating to them? How did they think it worked? Did the artist experience certain events in his life before building a particular machine? a) Ask class how certain machines worked and what they did--i.e.: In order to make a system or machine work, something must be done to that system. This is termed the input. What the system does to other objects is called the output.
Show transparencies of student made machines. Transparency A has the shapes of the machine. Transparency B has the descriptive words concerning parts of the machine.	Either show the words first or the form of the machine first. The class looks at the design or words and guesses what they think the machine is and what its purpose or function is.

Example:

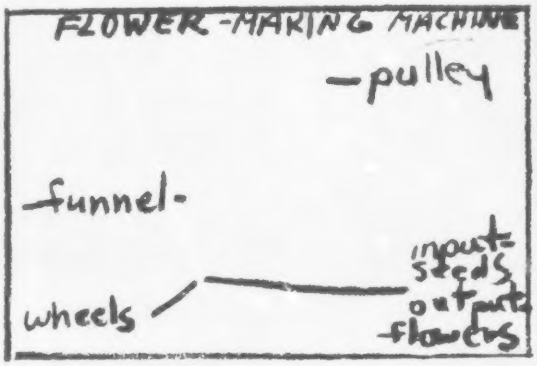
either this.....

or this.....first.

A.



B.



LESSON SCHEME - (Continued)

INPUT	INTERACTION
	If you put the words on first, ask what do the words suggest? What parts of a machine are being defined? What is the input, output? If you place the forms on first, ask what does it look like to you? What do the shapes suggest? How do you think it works? What do you think it's function is?

EXPERIENCE

- Class will complete sketches of their own machines with descriptive words.
  - a.) Machine can perform a service for them.
  - b.) Machine can express a feeling.
  - c.) Machine can exist as a design.

--Gloria Alibani
--Desty Clausen

GRADE - SEVENTH

MACHINES - INVENTION - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Complete two transparencies.
    a) a word description of parts of a machine
    b) the machine itself

  Direct the class when showing his transparency.

  Understand input - output concept.

EQUIPMENT

- Overhead projector
- Screen

MATERIALS

- Colored adhesive film (optional, but great)
- El Marko permanent markers (various colors)
- Clear acetate
- Fine-line permanent markers

……

LESSON SCHEME

EXPERIENCE

Refer to sketches (each sketch should have the machine with word descriptions).

LESSON SCHEME - (Continued)

Place a piece of acetate over the sketch and with El Markos or colored acetate trace the machine on the clear acetate.

Take another sheet of acetate and place over machine acetate and fill in word descriptions (include input and output.)

One piece of acetate should show a machine, the other word descriptions. (See Machines I)

INPUT	INTERACTION
Place machine transparencies on the overhead projector. Either place the words on the projector and guess the visual machine, or place the machine on and guess what is its function. Each student does this using his own machine. (If he does not want to put his transparency on the overhead, don't force him to do so.)	Each student will ask questions concerning his machine. Thus, the children, under the teacher's guidance, conduct the class.

--Gloria Alibani

GRADE - SEVENTH

PHOTOGRAMS - LESSON I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Visualize pictures formed from patterns of stars in the universe.

  Realize how constellations developed into myths.

  Identify the signs of the Zodiac.

  Find the signs of the Zodiac and other pictures in the constellations.

  Create own pictures from the stars projected on a screen.

EQUIPMENT

- Projection screen or sheet
- Two overhead projectors

MATERIALS

- Construction paper; scissors
- Crayons or pencils
- Three sets of transparencies (as described in Lesson Scheme)

LESSON SCHEME

INPUT

Project visuals of constellations, which actually appear in the sky. On projector 1, place a black transparency of the northern sky. These are made by punching holes in pieces of black construction paper, symbolizing the stars.

Remove black transparencies and replace each one with clear transparency showing only those stars involved in the constellations.

Place transparency of drawings of constellations on top of lines that connect each constellation.

Replace clear transparencies with black transparencies. Explain that the zodiac is the path in which the planets, sun, and moon pass yearly.

INTERACTION

Ask students for their past observations of clouds in the sky and the kinds of images they saw in the sky. Tell how stars and constellations were named by shepherds, pictures were drawn, and finally stories and myths were created for each.

Point out the constellations and tell other stories about each constellation. Example: Cepheus, Callisto, etc.

Show the pictures as seen by the shepherds in olden time.

Ask students, if they know the sign they were born under and what they think their sign looks like.

Ask students to point out other pictures they see in the constellations. Encourage each to talk about his pictures.

EXPERIENCE

- Distribute construction paper and ask each student to draw a picture that he sees in the stars projected on the screen.
- Explain how the pictures can be transferred to photograms, and how the photograms appear as shadows.
- Circulate, discussing the pictures with each student. Listen to their stories.

--Susan Evans

GRADE - SEVENTH

PHOTOGRAMS - LESSON II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Utilize drawings in making photograms.

  Demonstrate understanding of procedure involved in successfully producing a photogram.

  Create a story telling of how his constellation was placed in the sky.

EQUIPMENT

- Five Developing trays
- Safe - light
- Table
- Cutter

MATERIALS

- Photographic paper
- Photographic solutions prepared according to instructions: developer, stop (aceticacid), fixer, hypo cleaning agent.
- Blotter pad or sheets
- Black plastic material
- Water

LESSON SCHEME

INPUT

Prepare a temporary darkroom.

a) Place black plastic over areas which let in light.

b) Place developing trays and safelight on the table.

c) Pour solutions in the trays.

Developer	Stop Bath	Fixer	Hypo	Water

Demonstrate how the pictures are used to make photograms.

a) Turn out room lights and turn on safelight.

b) Place photographic paper on flat surfaces.

c) Place pictures on top of photographic paper.

d) Flash room lights for a couple of seconds to expose the light sensitive paper.

e) Process through the chemicals as follows: developer, (2 min.); stop (20 seconds); and fixer (5 min.)

f) Wash all prints in Hypo cleaning agent for 2 minutes after last picture was completed and then complete washing prints for 20 minutes in running water.

g) Place in blotter book to dry.

INTERACTION

Talk with students during demonstration-- Answer any questions they may have.

EXPERIENCE

- One group at a time works in darkroom with you.

- While waiting to go in the darkroom, to make their photogram, ask other students to draw a storyboard of how their constellations were placed in the sky.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

- Encourage students to share their photograms and visual stories with the rest of the class.

--Susan Evans

GRADE - SEVENTH

AFRICA - HABITS OF BUSHMEN

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify and verbalize survival habits of African Bushmen.

  Dramatize problematic survival situation that could occur in the life of the African Bushmen.

  Identify the emotions transgressed by the Bushmen in finding modes of survival.

EQUIPMENT

- 16 mm film projector
- Screen
- Extension Cords
- Drum
- Tape recorder/phonograph (optional)

MATERIALS

- MOPPET Kit

  16 mm film, "The Hunters", Color, McGraw-Hill, 72 minutes each, Part I and Part II, No. 264 A and 264 B - A documentary on primitive culture of Bushmen of South West Africa and the former Bechaugland Protectorate.

  Tape or record of African Music (optional)

LESSON SCHEME

INPUT

First Day

. Introduce the lesson by asking students to think about the problems the African Bushman had in surviving in comparison to man today. The assumption is made that the class has been introduced to the history of Africa in social studies class. (Food, clothing, companionship, shelter, heat, have been among the problems the African Bushman and man of today have had to cope with, their approaches have been different due to mechanization, education, etc.)

. Show the film, "The Hunters". Ask students to observe the structure of family and tribal life, habits of coping for survival.

Second Day

. Show second half of the film, "The Hunters".

INTERACTION

. Play a rhythm on a drum or a record of a drum music. Direct students to pantomime activity of African Bushmen, as it relates to verbal work inputs the teacher suggests - words such as: plant, row, fish, sleep, eat, build fire, harvest, dance, etc. Have all students get up and work in space throughout the room - creating individual pantomimes without inhibiting the movement of other persons in the group. Teacher's dialogue might follow this suggestion:

> "If you were a male or female Bushman, how would you search for food - (fishing, spearing?)
> "How would you find a source of drinking water?"
> "How would you celebrate the birth of a child?"
> "How would you defend yourself against your enemies?"

EXPERIENCE

. Break the class into groups of nine or twelve and assign the task of each group creating an improvisation using movement and dialogue which deals with facing and solving a Bushman's survival problems.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

- Evaluate each group scene:

  What dialogue or action communicated the survival problem of the bushman?

  Do you agree with the methods used to solve the problem?

  What was the most dramatic part of the scene?

--Anne Battle

GRADE - SEVENTH

AFRICA: TALKING DRUMS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Experience and appreciate music from Nigeria.

  Experience and appreciate music from South African review.

  Experience and appreciate music as a rock adaptation (ballet) African child songs.

  Recognize area of "talking drums" on map "Yoruba".

  Realize African contribution to element of rhythm - relationship to speech and communication.

  Participate in "call and answer" rhythm improvisations in "talking drums" or poly-rhythmic style.

  Recognize African instruments by sight and sound.

EQUIPMENT

- Overhead projectors (2)
- Slide carousel projector
- Tape recorder and microphone
- Rhythm instruments - student made or manufactured

- Optional:

  Manufacture reproduction - "log drum" - 5 pitches, "Kalimba" - or Mbira - African thumb piano

MATERIALS

- MOPPET Kit

  Transparencies (2) of heavy black line drawings as panel frame for slides

  Slides from book "Talking Drums of Africa" - Christine Price, Scribner's Sons, N.Y.

  Slides from Nigeria

  Tape - excerpts of African Drum Music -

  Excerpts:

  Music to a rock adaption (ballet) "African Child Songs", #73092 (stereo) UNI, Side Two, from Neil Diamond Top Root Manuscript

  Music from South African review "Wait a Minim"

  Music from Nigeria - "Yoruba" drumming Folkways Record

……

LESSON SCHEME

INPUT

- Have tape arranged as follows for musical selections:

  Music from "African Trilogy" from Neil Diamond's album Taproot Manuscript - UNI Stereo #73092.

Music from "Wait a Minim" - S. African Review.

Authentic drum music and African Chant.

- Play tape and show slides with emphasis on music listening (move slowly).
- Show slide of map of Africa with overhead, "Yoruba" drum area as first and last slide.

INTERACTION	EXPERIENCE
Discuss instruments and their use (percussion) as communication.	
Say: Why do you think the African has given some of his drums the name "talking drums"?	
Class will give answers such as: "send messages" "announce war"	Give class percussion instruments - drums, rattles, etc. Classify - 2 types, those that are struck or shaken.
	Let students also use homemade drums, shakers.
	If available, use commercial "log drum" - "talking drum" (optional)
Say: I want to show how words can make rhythms similar to the way African rhythms are used for communication.	

INTERACTION

Say: Listen to this pattern on three words - African Drum Talk.

Demonstrate variations with different syllable stress or accent and other rhythms. Vary voice inflection for added interest (high, middle, low).

Have class write on scrap paper some word combinations. (Some may not want to write but will just remember them. This is fine.)

Tell students:

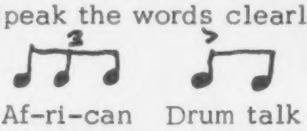
> Do not share your word rhythms at this time. Wait until we use them with instruments.

Tell class:

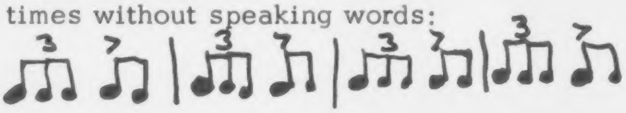
> We are going to play our

EXPERIENCE

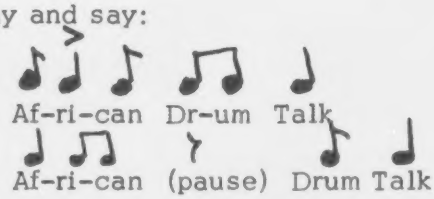
Play rhythm pattern on a drum as you speak the words clearly:



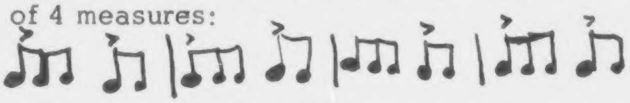
Repeat pattern on drum four times without speaking words:



Play and say:



Act as a leader and play one of your former rhythm patterns without speaking the words. Repeat for length of 4 measures:



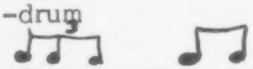
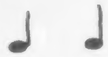
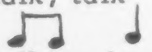
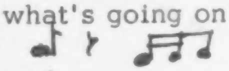
Lead class in "talking drum" improvisations on percussion instruments. Scheme may be:

INTERACTION

messages back and forth. You must listen carefully, because you may not play while I am playing. I may give you a signal to play, such as a nod or point to you, but your ear really is the clue. Remember to just play your patterns this time. Do not speak the words.

Choose a student to replace teacher-leader after several minutes practice. Tape some of the improvisations.

EXPERIENCE

Call	Response
Leader - teacher -drum  Af-ri-can Drum talk repeat 4 times	Leader silent
Class all members rhythm instruments Silent 4 measures	 talk, talk  talking drums what's going on?  others " " "

Repeat alternating call and answer - NB. Expect many rhythms at same time to make a piled up effect. This is what you want.

Help students who need assistance. Keep a relaxed atmosphere. Do not try for a direct representation of African rhythm sound. Remember this is English. However, the musical ideas are being introduced - call, response - poly or many simultaneous rhythms.

INTERACTION

EXPERIENCE

Allow time for free instrument improvisation for entire class with previously played tape excerpts of African music.

Follow up free experience of improvising with tape of African music by playing the tape of student's call-response work

Let class evaluate and compare their tape with authentic music.

Remind class that their tape reflects their culture and the sounds they have grown up with as well as what they have experienced in listening to sounds of African music.

Stress the complex nature of African rhythm as a great contribution to the development of all music.

--Karen Young

GRADE - SEVENTH

AFRICA - THE DANCE - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Develop a feeling for dance as an expression of art.

  Discuss how dance and movement can portray communication.

  Express feelings or moods through dance and movement.

EQUIPMENT

- Phonograph
- Screen
- Slide projector
- Cassette Player

MATERIALS

- MOPPET Kit

  Record/tape "An Anthology of African Music" - Unesco collection

  Record/tape "The Music of Africa" - Horizon

  Slides of African dances (2 trays)

  16 mm film Folk Dance Today, Film Associates, color, 16 min. 1968

- Also:

  Eight Black Genesis: "The Art of Tribal Africa," Pyramid Films, Color, 5 min., 1970 (Woodbridge Public Library)

……

LESSON SCHEME

INPUT

- Play record of African Music.
- Show movie of African dancers.
- Tell students to listen to record and think of feelings that might be expressed by the music. Do the same with the film.
- Show slides of native dancers.

INTERACTION

- Discuss with class the feelings they got from the record and the movie. Feelings might include happiness, death, retiring, sadness, arising, praying for rain, etc.
- Ask students what feelings they would portray if they could.
- Discuss how they would communicate these feelings to others.

EXPERIENCE

- Arrange class into groups of three to four students. Have them create their own dances and movements expressing certain feelings.

- Allow groups to perform their dances and have rest of class try to relate to feelings group is trying to express.
- Allow several groups to combine if they wish to perform a larger group dance.
- Leave class with idea that they should bring in some of their rock records for playing and dancing with the next lesson. Say no more about it.

--Ted Tylicki

GRADE - SEVENTH

AFRICA - THE DANCE - II a

OBJECTIVES

- At the end of this lesson the student will be able to:

  Respond naturally to music through dances.

  Participate in a group experience.

EQUIPMENT

- Super 8mm camera
- Phonograph

MATERIALS

- Super 8mm film
- Student records (preferably instrumental only)
- Rock Records

EXPERIENCE

- Play students records
- Let them dance away
- Film their dancing

--Ted Tylicki

GRADE - SEVENTH

AFRICA - THE DANCE - II b

OBJECTIVES

- At the end of this lesson the student will be able to:

  Cite similarities in dance between student dances of today and African dancers.

  Find instances of expression in music and the dance.

  Display an empathy for people of other cultures.

EQUIPMENT

- Phonograph
- Projector 16 mm
- Projector 8 mm
- Screens (2)

MATERIALS

- Rock records
- Film 16 mm: "Black Genesis, The Art of Tribal Africa", Film Associates, Color, 16 minutes, 1968 (Woodbridge Library)
- Super 8 mm film of students dancing

LESSON SCHEME

INPUT

- Play rock music to African dancers.
- Play African music to super 8mm films of students dancing.

INTERACTION

- Discuss with students:

  Are there similarities to tempo movements and dance in their film and that of the African dancers?

  Are there differences?

  What feelings and emotions are evident in both films?

  What part does dance play in people's lives?

  Does dance reflect the culture, or, does the culture reflect the dance?

  In studies of other cultures throughout the year, bring in other examples of dance.

--Ted Tylicki

GRADE - SEVENTH

AFRICAN MASKS

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify feelings from art objects.

  Create artistic designs and expressions.

  Use artistic designs for self-expression.

EQUIPMENT

- Slide projectors (2)
- Screen

MATERIALS

- MOPPET Kit

  Slides of African Masks (2 trays)

- Also

  Blank Colored transparencies

  El Marko pens

  Pencils

  Pastels

SOCIAL STUDIES/ART

LESSON SCHEME

INPUT	INTERACTION
Show slides of African Masks. Tell students to think of moods & expressions suggested by slides.	Discuss feelings shown by each slide. Ask questions: . What does facial expression portray? . What kind of dance would mask be used for? . What feelings do you get from the mask?

EXPERIENCE

. Distribute drawing paper and have students draw own masks portraying one or two feelings in pencil and pastels.

. When students are satisfied with their own work, repeat process on transparencies.

. Show transparencies. Let each student go up to screen and have class talk about expressions suggested by a mask. Let students then express feelings each felt as he constructed his own mask.

. If time is short in one period, you can spread the work sessions over two or three days.

--Ted Tylicki

GRADE - SEVENTH

AFRICAN MASKS: RITUALISTIC MASKS - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Use imagination to create original designs for paper sculptured masks.

  Transfer original ideas and concepts of designs of authentic primitive masks into individually constructed masks.

MATERIALS

- Colored construction paper
- Scissors

……

LESSON SCHEME

INPUT	INTERACTION
Prepare in advance one or two masks out of construction paper which could be representative of ritualistic masks worn by primitive African tribes.	Discuss with class the purposes for which the masks were created in African culture (religious ceremonies, celebration of birth, wedding, death, hunt, harvest, etc.).

INPUT

Give a demonstration on how to create a ritual mask from construction paper through use of paper sculpture (scoring, curling, cutting, folding of paper.).

INTERACTION

Emphasize the various possibilities. Encourage them to develop visually strong characterization through the use of the paper forms and colors.

EXPERIENCE

- Direct each student to create his own ritualistic three-dimensional mask.
- Distribute scissors, paper for construction of paper masks.

--Anne Battle

GRADE - SEVENTH

AFRICAN MASKS: ACTING OUT THE RITUAL - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Use masks as the basis for creating an improvisational drama depicting an aspect of primitive African life.

  Develop drama through group effort.

EQUIPMENT

- MOPPET Kit

  Record of African music

- Also:

  Masks created by students

....

LESSON SCHEME

INPUT	INTERACTION
Review reasons why primitive African culture groups wore masks.	
Choose at random one of the masks created by a student. While playing	Ask students to imagine what ritual the mask might be used for.

INPUT	INTERACTION
African music, move with the mask in front of the face.	
Choose a second mask and continue moving to African music.	Ask students to identify another character which the mask might represent.
Have class look at the other masks which the class had made. Encourage them to select any two of the masks.	Ask students to think of a situation which could be dramatized using the two masks in a storyline. Perhaps a suggestion from the class might be that one mask represents an animal, and the other mask might represent the hunter or high priest that leads a ceremony of thanksgiving after capture of the beast.
	Discuss a few of the students' ideas.

EXPERIENCE

- Divide class into groups of five people. Assign each group the task of looking at each other's masks, deciding what characters the masks might represent and develop a storyline for dramatization which would be based on the ritualistic patterns of African life style. An element of crisis or conflict should be included in each scene.
- After planning session, ask each group to act out their improvisation using speech and dialogue. It is wise to play the African music at the beginning of each scene to help each scene's dramatization to get started.

- After each improvisation a critique of what information was communicated through movement and dialogue should be introduced. Such questions as the following might be used for critique:

  What characters were portrayed by the masks?

  What was the basis of conflict in each scene?

  What was the most dramatic moment in the scene?

--Anne Battle

GRADE - SEVENTH

AFRICAN MASKS: MASKS IN EVERYDAY LIFE - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Understand that people in contemporary life wear masks for specific reasons in private and public situations.

  Develop empathy for those persons who wear masks.

  Identify the reasons people wear masks in everyday life.

EQUIPMENT

- Record player

MATERIALS

- MOPPET Kit

  Record: Art Blakey's Jazz Messengers "Olympia Concert", Fontana Recording Studio

  Two trays of slides which depict the places that people go and situations they are involved in where they tend to put on masks

……

LESSON SCHEME

INPUT	INTERACTION
Discuss the fact that the class has been discussing the masks that primitive African cultures wore to placate gods or help in the solving of problems in everyday life of primitive African cultures. Point out through conversation that masks have been worn throughout history for several reasons among which are: (1) for disguise or identity, (2) to transform a personality, make one person more like another person, animal or spirit, and (3) to protect a wearer against harm.	Ask students to think about the times or places in society where they have seen people of various ages wearing masks. In what situations have you seen masks?
Introduce the ideas that there are also times (Halloween, Mardi Gras, Carnivals) when people wear masks to hide or cover up their feelings in today's world.	Ask the students to think of any situations they have been in where they wore a mask to hide their feelings or observed others hiding their feelings under masks. (Kids really afraid, but trying to act like big shots/a father acting very stern - when he's really tender hearted/a brother pretending to mock out a sister when he really likes her, but he has to show off for his friends.)
Show slides and play the record. Encourage students to observe slides for situations and people that are masking feelings. They might ask themselves: what	Talk with students about their reactions to the people and situation shown.

INPUT	INTERACTION
kind of a mask are these people wearing; why are they wearing a mask?	

EXPERIENCE

- Divide class into groups of three people. Direct each group the task of creating an improvisation using movement and dialogue which shows what happens to cause a person to feel he has to mask his true feelings.
- Allow five to ten minutes' planning of improvisation. Listen to each group during the planning.
- Have each group act out its improvisation for the class. Critique improvisations with such guiding questions as:

  What incidents occurred to cause one person to feel that he or she had to mask his feelings?

  What feelings was the person masking?

--Anne Battle

GRADE - SEVENTH

AUSTRALIA - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify physical characteristics of the continent of Australia.

  Make comparisons between the physical setting and industry.

  Realize that certain industries cannot survive under certain physical handicaps.

  Write impressions of images flashed on the screen.

EQUIPMENT

- Projection screen
- Slide projectors (2)

MATERIALS

- MOPPET Kit

  Slides on Australia (2 trays)

LESSON SCHEME

INPUT

Have students sit around screen. Show slides of physical and industrial Australia. Go slowly enough for students to think about each one and alternate slides from each category.

INTERACTION

Explain that while slides are being shown, students should compare or connect them with each other in some form of relationahip, without telling what the connection is.

As slides are shown, tell class what each is titled but nothing more.

Have class orally react to each slide by talking about what each represents.

EXPERIENCE

Have students relate what slides are connected to each other and what their relationship is to each other.

Guide the responses towards a feeling that industries mentioned by them are a direct result of the Physical setting of the continent.

Encourage children to write down unique responses as they come into their minds and also from the discussion.

Leave class with the notion that the next lesson will build on their written ideas of the connection between the physical and industrial areas of Australia.

--Ted Tylicki

GRADE - SEVENTH

AUSTRALIA - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Identify the reasons why certain industries must depend on physical backgrounds.

  Portray in expository writing, the relationship between the industries and the physical background.

  Assume attitudes of additional physical area found elsewhere and what possible industries exist there.

  React to effect of positive and negative uses of the environment.

EQUIPMENT

- Screen
- Slide projectors (2)
- Opaque projector

MATERIALS

- MOPPET Kit

  Additional pictures of geographic areas

  Slides of geographic areas of the world

- Also:

  White Oak Tag

  Paper/pencil

LESSON SCHEME

INPUT

- Review ideas of previous lesson.
- As new slides are shown, have students name type of physical setting and describe the characteristics.
- Keeping slide on screen have students write possibilities for all industries that might exist for that environment.
- Use opaque projector to project pictures.

INTERACTION

- Read papers (if any) submitted by class as suggested at close of lesson I.
- Read papers done in class during lesson II.
- Discuss similarities or differences in responses.
- Put similarities on large oak tag chart under headings shown in sample below:

LAND FEATURE	INDUSTRIES
1. Desert	
2. Mountains	
3. Plain	
4. Rain Forest	
5. Steppe	
6. Savannah	
7. Forests	

← Fill in answers from papers of Lessons I & II

EXPERIENCE

- Have class complete lesson by writing their feelings and associations of how land can be used productively and either enhance or destroy the natural setting. Bring out problems of smoke emission, thermal and water pollution, drainage, erosion, ugliness and also the industrial park settings.

--Ted Tylicki

GRADE - SEVENTH

AUSTRALIA : CUT-OUT ANIMATION - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Discuss what happens when conflict occurs.

  Relate conflict in our daily lives with the concept of prey and predator.

  Develop one's own story with the use of cut-outs.

EQUIPMENT

- Slide projector
- Screen

MATERIALS

- MOPPET Kit

  Slides on Dingoes, rabbits and sheep from Australia

- Also:

  Bond paper (9 x 12")

  Magic markers or crayons

SOCIAL STUDIES/FILM

LESSON SCHEME

INPUT	INTERACTION
Tell story about sheep brought from Europe; and because there were no natural predators in Australia, they flourished. Show slides while talking.	Compare the problem of abundance to what happens to insects when insecticide is sprayed on insects.
Change slide to show what happens during conflict over territory between the wild dogs, rabbits, and sheep.	Ask students to think of situations in their own lives where conflict occurred. Ask how it ended, with compromise or with one person winning over the other.

EXPERIENCE

- Hand out bond paper, scissors and magic markers. Ask each student to choose a character or characters. Each should introduce an obstacle in its path; decide what will happen and solve the conflict in some way. Encourage them to plan.
- Plan to have the cutouts ready on backgrounds drawn for the filming so that conflict can be seen without an explanation.

--Susan Evans

GRADE - SEVENTH

AUSTRALIA: CUT-OUT ANIMATION - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  To work with a camera and begin to understand how it works.

  Move cutouts gradually under the camera.

  Work as a team to meet the objectives of the movie.

EQUIPMENT

- Super 8 mm camera
- Lights
- Tripod
- Cable Release

MATERIALS

- MOPPET Kit

  Board with three pegs in it.

- Also:

  Super 8 mm film

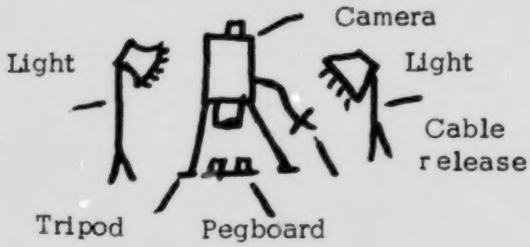
  Cut-outs

  Masking tape

LESSON SCHEME

INPUT

Set up equipment, camera, tripod, and lights.



Place board with three pegs on it under camera.

Show how to set cutouts on backgrounds so each sequence has the appearance of motion.

Have each student talk about his objectives so the camera crew is aware of the movements to occur.

INTERACTION

Explain the function of a camera crew.

Explain how art work is placed on the pegs. The pegs keep the art work in position.

In order to visually comprehend a story, advance the film twenty-four frames to establish the setting and initial position of characters on film.

After that, the student can advance his props a small increment, filming each advance with two or three frames at a time.

End the action with twenty-four frames to complete the story.

EXPERIENCE

. A group of five students come up to film each student's or each group's story.

--Camera person releases shutter with the cable release for the proper number of frames. Light person turns on lights during filming and turns off lights while props are being moved. The students move their props to tell the whole story.

--Have students rotate positions after each filming.

LESSON SCHEME - (Continued)

EXPERIENCE - (Continued)

- Do not take pictures for students or help them move props. They will learn how far to move each cutout after their first film and with more experience.

- Make sure lens is focused before taking any pictures. Check periodically during filming to see that lens continues to stay focused and camera has not moved during filming.

--Susan Evans

GRADE - SEVENTH

AUSTRALIA: CUT-OUT ANIMATION - III

OBJECTIVES

- At the end of this lesson the student will be able to:

  Look critically upon film completed determining where to edit.

  Take away, through splicing, unwanted sections.

  Create original soundtrack.

EQUIPMENT

- Screen
- Super 8 mm projector
- Cassette tape recorder and phonograph
- Editor
- Splicer

MATERIALS

- Splicing tape
- Student-made film
- Cassette tape
- Records/rhythm instruments

LESSON SCHEME

INPUT	INTERACTION
Show student-made film several times to be able to evaluate the film.	Ask students to evaluate their own film with the other students. What do you like? What would you change? How would you change it?
Show students how to edit sections that didn't work.	

EXPERIENCE

. Have some students edit, while others work on soundtracks. Encourage students to create their own soundtrack, through sound/effects, instruments, or pre-recorded music on records or other tapes. Or they can write a dialogue for the scene and one or more students can read or talk through the dialogue.

--Susan Evans

GRADE - SEVENTH

CHINA - STORYBOARDS I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Organize a subject into a storyline and write it out.

  Define materials needed for project.

  Prepare materials for filming.

  Work in a group on the same storyline.

EQUIPMENT

- 16 mm or super 8 mm projector
- Screen

MATERIALS

- MOPPET Kit

  16 mm film "We travel with Marco Polo"
  #369, 14 min., Film Fair

  Student-made film showing cut-out animation

  Blank storyboard sheet to be duplicated.

  Sample Storyboards

MATERIALS - (Continued)

- Also:

  Paper, magic markers, scissors and crayons

……

LESSON SCHEME

INPUT	INTERACTION
Show a film using 3-D objects that depicts a portion of history. After choosing a time or place in history ask the class to choose characters, time, sequence and story.	Explain the method used to create a picture with small objects. List all characters and places on board. For example, one seventh grade selected the following: Great Wall of China Chinese gun powder Farming / Schooling Volcano / Politics Sports / etc.

EXPERIENCE

- Students can work in groups of two and three to draw and write storyline in storyboard fashion. Some themes chosen were "Gun powder", Farming, Karate, Great Wall of China.

- After each storyboard has been written, have students work on backgrounds and cut-outs needed to complete objective of storyline. They can divide work of cut-outs and backgrounds.

--Susan Evans

GRADE - SEVENTH

CHINA - STORYBOARD CUTOUTS II

OBJECTIVES

- To film a series of inanimate pictures or objects with movie camera.
- Work with a group directing or assisting, others during filming.
- Move or place pictures in order of filming.

EQUIPMENT

- Camera
- Tripod
- Lights
- Cable release

MATERIALS

- Film
- Objects, bond animation, or cut-outs

……

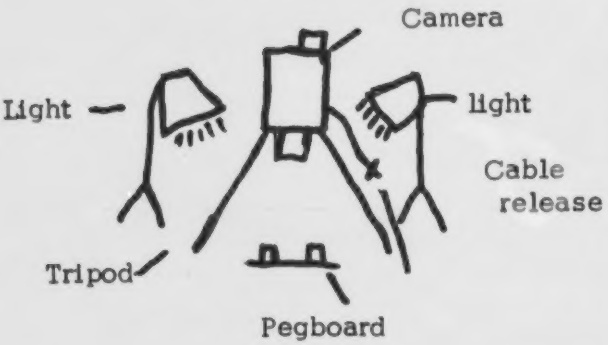
LESSON SCHEME

INPUT	INTERACTION
Set-up equipment consisting of a camera, tripod, lights and pegs for artwork	Explain the function of a camera crew.

LESSON SCHEME - (Continued)

INPUT

Diagram:



INTERACTION

Camera person releases the cable release one frame at a time as necessary for each movement.

Light person turns on lights to trigger the light meter to allow sufficient light to enter the camera. Teacher should check lights for student.

Prop person move cut-outs in small increments.

Either have students talk about their sequence or have the group keyed into the section to be filmed.

EXPERIENCE

- Work with five students at a time. Plan other film activities for those waiting to film. Each student should be given a filming job, lights, camera, or props and rotate after each section of filming has been completed with cut-outs or props.

- Repeat sequence until the entire class has experienced filming an animated movie. Cameramen releases shutter with cable release. Lightperson turns on and off lights before and after filming. Propsperson moves cut-outs or places bond animation in order to form action.

--Susan Evans

GRADE - SEVENTH

CHINA - STORYBOARD CUTOUTS III

OBJECTIVES

- Evaluate student-made film made in previous lesson.
- Create an original soundtrack for film.

EQUIPMENT

- Super 8 projector
- Screen
- Tape recorder

MATERIALS

- Student made film
- Blank cassette

……

LESSON SCHEME

INPUT	INTERACTION
Show student made film as soon as it is returned from dealer. Have film shown more than once to grasp other students work.	Discuss film with students, obvious sections of out of focus, not properly framed, wrong order can be observed by the class.

LESSON SCHEME - (Continued)

INPUT	INTERACTION
Set up tape recorder, give an example of another film's soundtrack. Make sure soundtrack is simple for observations.	Have students suggest pictures that could go along with sound. Ask each student to use a sound or sentence to describe his section.

EXPERIENCE

- Have students help each other determine soundeffects wanted for their film. Show film again and have each student make his sound while film is projected. Have a few dry runs to coordinate film and soundtrack. Don't have students memorize or read long passages. Record soundtrack, playback both film and soundtrack.

--Susan Evans

GRADE - SEVENTH

CHINA AND FAR EAST -- Introduction

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Write his impressions of the slides he has seen (abstract and on China).

  Interact with others over those impressions.

  Visualize our study of geography in general and, more specifically, to the Far East and China through the children of China.

EQUIPMENT

- Carousel projectors (2)
- Tape players (cassette) (2)
- A V Carts (2)
- Moppett Room Screen

MATERIALS

- MOPPET Kit

  2 carousel trays of slides

  2 tapes of background music (in order) as described:

MATERIALS (Continued)

Tape #1

Album: Tea for the Tillerman by Cat Stevens
A&M Records #SP-4280
Side #2, selection #4, "On the Road to Find Out." (5:07 minutes)

Album: Chicago by Chicago (double record album)
Columbia Records #C2-30110 and C2-20110
C-30264 and C-30265
Side #2 Selection #7, "Free" (2:15 min.)
Side #4 Selection #18, "Elegy"
"When all the laughter
dies in sorrow" (1:02 min.)

Tape #2

Side #4 Selection #19 "Canon" (1:05 min.)

Side #4 Selection #20 "Once Upon a Time" (2:35 min.)

Album: Morton Gould--West Point Symphony
"and others" Mercury Records #SR90220

Side #2 Symphonic Songs for Band by
Robert Russell Bennett

Note: When showing slides and playing tape, music fits in like this:

	Carousel #1 (Rt. Screen)	Carousel #2 (L. Screen)	Tape #1	Tape #2
Change 1 screen at time.	Slides 1-18	Slides 1-18	"On The Road to Find Out"	
Start 20R	Slides 19-25 on alone	Slides 19-25 on after 19R.	"Free"	
	Slides 26-34	Slides 26-34	"When All the Laughter Dies in Sorrow"	
Stays on for entire "Canon"	Slide 35 only	Slide 35 only		"Canon"
Change one screen at time, slowly	Slides 36-40	Slides 36-40		"Once Upon A Time"
	Slides 41-73	Slides 41-72		"Spiritual"

LESSON SCHEME

INPUT	EXPERIENCE
Show slides of China, beginning with introductory type material and moving into abstract, then back into reality and ending with Black and White slides of Chinese children.	Give students a sheet of paper on which they should freely associate--writing down anything which they think of or can see during the slide presentation.
Music playing in background is a combination of things, for the most part free and easy, to allow students to associate freely.	Examples of things that some students commented on: pretty colors looked like some place we go on vacation reminds me of a boat that is Chinese Chinese children look sad they wear funny hats they have funny eyes that famous building in India looks like my backyard

INTERACTION

At the end of slide presentation, teacher gives students a few minutes to finish writing and then collects their papers, reading aloud their impressions so that the impressions can be shared. Discussion can occur here as you go along. Listening to others' impressions is important here.

- Sandy Bardar -

Words as written on album:

Cat Stevens: On the Road to Find Out
(5:07 min.)

Well, I left my happy home to see what I could find out. I left my folk and friends with the aim to clear my mind out. Well I hit the rowdy road, and many kinds I met there, many stories told me of the way to get there, ooh. So on and on I go, the seconds tick the time out, there's so much left to know, and I'm on the road to find out, ooh. Well in the end I'll know, but on the way I wonder through descending snow, and through the frost and thunder, I listen to the wind come howl, telling me I have to hurry. I listen to the robin's song saying not to worry, ooh. So on and on I go, the seconds tick the time out, there's so much left to know, and I'm on the road to find out, ooh.

Then I found myself alone, hoping someone would miss me. Thinking about my home, and the last woman to kiss me, kiss me. But sometimes you have to moan when nothing seems to suit yer, but netherthe-less you know you're locked towards the future, ooh. So on and on you go, the seconds tick the time out. There's so much left to know, and I'm on the road to find out, ooh.

Then I found my head one day when I wasn't even trying, and here I have to say, 'cause there is no use in lying, lying. Yes the answer lies within, so why not take a look now, kick out the devil's sin, and pick up, pick up a good book now, ooh. Yes, the answer lies within, so why not take a look now, kick out the devil's sin, pick up, pick up a good book now, ooh. Yes the answer lies within, so why not take a look now, kick out the devil's sin, and pick up, pick up a good book now, ooh.

Words as written on album:

Chicago - When All The Laughter Dies in Sorrow

When all the laughter dies in sorrow
And the tears have risen to a flood
When all the wars have found a cause
In human wisdom and in blood
Do you think they'll cry in sadness
Do you think the eye will blink
Do you think they'll curse the madness
Do you even think they'll think

When all the great galactic systems
Sigh to a frozen halt in space
Do you think there will be some remnant
Of beauty of the human race
Do you think there will be a vestige
Or a sniffle or a cosmic tear
Do you think a greater thinking thing
Will give a damn that man was here

GRADE - SEVENTH

CHINA II - POETRY

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Further appreciate the study of China through the writing of Chinese children.

  Lift out some of his own impressions and write in a free, unstructured form.

  See some of the prejudices which have been brought to light through their discussions.

  Seek more knowledge of China in all its aspects.

  Feel the mood of the Orient.

EQUIPMENT

- Carousel projectors (left and right)
- Record player
- Overhead projector (center)

MATERIALS

- MOPPET Kit

  Record Album: Chinese Drums and Gong
  Lyrichord Record Company #LL St-7102
  (Side #2 preferred)

  Transparencies of poems in book

  Copy of book, New Faces of China by Willis Barnstone, Indiana University Press, Bloomington, Indiana, 1973

  2 trays of slides for carousels

LESSON SCHEME

INPUT

Show slides of China (same as China I). Music in background is more soothing and typically Chinese.

Read original poems and headings from book which goes with slides.

Use overhead projector to visually show some poems which go with pictures.

INTERACTION

Discuss new aspects brought to light after seeing slides for second time and also seeing the original caption.

LESSON SCHEME (Continued)

EXPERIENCE

Ask students to write new impressions of same slides, if any--refining them.

Two of the "poems" which were shown on the overhead projector are chosen as base poems from which the students are to take off and write their own poems. Sample poems are attached.

Students are encouraged to write their own poems and hear each other's poems read by the teacher.

Sample questions: "What do you see when you look through a window? Any window? Do you see different things through different windows."
"Can your sky be different at various times? Does your sky have to be out-of-doors?"

- Sandy Bardar -

Sample poem:

Through the window
I see my dog chasing
after a cat
The cat gets away
My dog is tired
She's sad
I love her.

Through the window
I see the birds at the feeder.
They fight for the food
They're hungry
Maybe I can help a little

My sky -- at night --
As I lie in bed is black
-until I close my eyes
Then it's show time --
The curtain rises, the performers
do their thing, colors fly and
whirl into a dream.

My sky in full of clouds
like cotton candy being
pulled apart to nothingness.

GRADE - SEVENTH

CHINA III - ART

OBJECTIVES

- At the end of this lesson, the student will be able to:

  Create his or her own visual interpretation or mood of the slide presentations in Lessons One and Two in this series by constructing a collage or picture.

EQUIPMENT

- Record player
- Carousel projectors (2)

MATERIALS

- MOPPET Kit

  Carousel trays of slides (same as for China I)
  using only those colored slides of the
  Impressionist Emil Nolde

  Record Album Chinese Drums and Gong
  Lyrichord Record Company #LLST 7102
  (Side 2 preferred)

- Also

  Various colors of tissue paper
  Sheets of backgroung oak-tag paper
  Watered-down Elmer's glue
  Paint brushes
  Dishes for glue
  Paper towels

LESSON SCHEME

INPUT	INTERACTION
Show all of Emil Nolde's slides from China I lesson--or pick out only certain ones.	Discuss with students the impressions created by these slides and the term "impressionism."
Demonstrate how to use "tissue paper and watered-down glue" technique in creating an art form. The emphasis is placed on not using scissors, etc., but trying to get a mood or feeling across.	

EXPERIENCE

Given choice of various colors of tissue paper, a small dish of watered down glue, and a paint brush, students then create their own impressions of China through use of that medium. It helps to withhold the glue, brushes, and paper towels until the students are individually finished tearing their tissue paper and have a fairly decent idea of their impressionistic design.

The students, when finished, can share in each other's visual interpretations and impressions of China.

The art, when dry, can be displayed in room to make an abstract effect.

- Sandy Bardar -

GRADE - SEVENTH

CHINA - IMPROVISING INSTRUMENTAL SOUND PIECES - IV
(as Accompaniment for Creative Writing)

OBJECTIVES

- At the end of this lesson the student will be able to:

  Use one's own poetry as springboard for creative musical composition.

  Explore expressive qualities (dynamics) of music.

  Use sound in "found" sources as tonal images.

  Relate characteristics of music of China, such as nature imitation and expression of human feeling in created sound pieces.

EQUIPMENT

- Overhead projectors (2)
- Cassette tape recorder and microphone
- Rhythm instruments - drums, cymbals (gongs), tambourines, rattles, bells, wood blocks, clappers, Soprano and Alto (glockenspiel) or 2 xylophones (pentatonic or 5 tonic set up), triangles, Chinese temple blocks
- Optional:

  For special effect - varied bells, wind chimes, bamboo chimes

MATERIALS

- MOPPET Kit
    - Record - Music of China - authentic source for reference and comparison
- Also:
    - Transparencies of poems written for creative writing "China" lesson
    - Blank tape for improvisations
    - Transparencies of drawings to illustrate or establish mood of poetry

LESSON SCHEME

INPUT	INTERACTION	EXPERIENCE
As preparation for ensemble work, introduce a transparency on overhead that gives brief information of instruments of China and their use in the musical culture; i.e., to copy nature and express emotion. At the same time show the class the instruments they will be using. Let them try them and comment about the sound.		
Arrange rhythm instruments in an informal ensemble. (Could be a semi-circle.)	Say: Who knows what an image is? How have you heard people use the word? Class will give various answers and finally someone will say the word "picture".	
Place a transparency of class poems about nature on the overhead.	Say: There are several images in this poem. For example, the	Have class explore sound possibilities while you read the

INPUT	INTERACTION	EXPERIENCE
	poem of snowfall gives us a picture of movement. How can we make this picture in sound using a variety of the instruments here?	poem for them.
After class has explored sound images with one poem, let them decide how to give their music structure (or make it hold together).	Say: You have made a picture of your poem with sound, but is it clear? Class will give suggestions: Instruments come in on time and in right place. Instruments vary soft and loud according to image. Certain instruments exit in definite places. Melody patterns can be repeated.	Lead class in their improvisations by some kind of cuing. Try to rely on student decisions about the sound desired for an image. Help them decide on the best choice. Sometimes you will have to make decisions for them because of their lack of confidence. Try, however, to encourage their own decision making. [Caution: Do not spend too much time refining now.]

INPUT	INTERACTION	EXPERIENCE
Continue reading other poems.	Have class discuss sound possibilities of each.	Let students prepare sound pieces for taping. Remind them not to use too many instruments at one time except for special effect. Their improvisations may become muddy if they do use too much.
Re-enforce concept of a sharing process by letting a student volunteer as conductor reader.	Student leader should ask group for imagery and also use his own ideas.	Have class improvise with different student conductors.
Make a tape of some of the poetry readings with instrument accompaniment.	Have class evaluate their sound pieces. Ask: "What do you like?" "What do you think can be improved?" "Did you make a clear sound picture?" "Did the music hold together?" Why? or Why not?	Have class listen to record of Chinese music, and then listen to their own improvisations. Discuss similarities and differences of each.

- Karen Young -

Poetry Samples	and possible instrumentation
My sky	(gong - explore cymbal sounds)
looks like cotton pulled apart	(sand blocks start rhythm patterns)
shapes	(drum starts another rhythm with sand blocks)
I wish I could touch the sky	
with my fingertips	(repeated high tone on xylophone)
I look up	(slide up or glissando on xylophone)
everything is spinning.	(many instruments move in spinning sound)
---Grade 7	
Through the window	(glass image - wind chimes)
I see	
Snow falling down to the earth	(downward melody [xylophone] patterns continue 'til end)
soft and white	(drum with fingertips)
pure and soft	(repeat above)
It melts away	
forever.	(fade to very soft)
---Grade 7	

Poetry Samples	and possible instrumentation
Through the window	(explore triangle possibilities)
I see	
the black sky	(wood sounds)
like silk	(smooth glissando or slide on xylophones - repeat the end)
with stars	(wind chimes)
like diamonds.	(tiny bells)

---Grade 7

GRADE - SEVENTH

ENVIRONMENT ADAPTION

OBJECTIVES

- At the end of this lesson the student will be able to:

  Incorporate group process skills in structuring a dramatic improvisation.

  Choose from alternatives in discovering a solution for survival.

  Become aware of human conflicts evolving from group survival needs.

  Recognize inherent dangers related to human survival needs in varying environments.

EQUIPMENT

- Screen (2)
- Slide projectors (2)
- Extension cords (2)
- Record player or tape recorder

MATERIALS

- MOPPET Kit

  Two slide carousels of approximately ten to fifteen slides in each carousel which together blend to create environments. Slides should consist of rock formations such as found in caves, rivers, mountains, structural designs, such as Indian Pueblo houses, or Frank Lloyd Wright constructions.

  Recording or tape of Britten's Four Sea Interludes, Angel Record

LESSON SCHEME

INPUT	INTERACTION
Introduce the concept of man, since the beginning of time having to adapt to nature or discover ways of changing natural forces to meet man's needs.	Discuss needs of man - food, shelter, companionship, clothing, etc.
Play record or tape while you project two carousels of slides while playing recording. Attempt to coordinate progression of slides to the rhythm of the music. Suggest students view slides imaginatively, thinking of problems man has encountered in dealing with survival in specific environments.	Discuss the techniques developed by man to harness natural forces (water, wind, rocks, etc.) for man's benefit.

EXPERIENCE

. Divide class into groups of three persons.

. Assign each group the following task:

> Through movement and dialogue create an improvisation which communicates this information. Three people are caught in a specific environment unexpectedly without needed provisions. Who are the three people; what happened to them to cause their introduction to a new environment; how do they cope to survive; and do they all survive?

. Allow three to five minutes' planning for improvisation.

. Ask each group to act their improvisation for the rest of the class, and, then, evaluate each improvisation.

-- What was the nature of the survival problems encountered by this group?
-- What was the most dramatic moment?
-- What dialogue or specific movement heightened the suspense of the scene?
-- If you were to do the scene again, would you add or change anything to the action of the drama?

--Anne Battle

GRADE - SEVENTH

FORCES OF NATURE - I

OBJECTIVES

- At the end of this lesson the student will be able to:

  Distinguish between forces of nature and those of man.

  Improvise through movement some forces of nature.

  Develop a sense of sound in relation to forces of nature.

EQUIPMENT

- Projection screen
- Projector 16mm
- Slide projectors (2)
- Musical instruments (drum, triangle, cymbals, etc.)
- Overhead projector
- Cassette tape recorder/phonograph

MATERIALS

- MOPPET Kit

  Slides (2 trays) showing forces of nature: volcanoes, windstorms, tides, thunderstorms, drought, etc.

  Record/tape Environments Disc 4, Syntonic Research, Inc., #SD66004, "Ultimate Thunderstorm, side 1

Record/tape Grand Canyon Suite, "Cloudburst"

Film 16 mm Fire Mountain, Encyclopedia Brittanica, Inc., sound, color, 9 minutes, 1970

- Also

  Paper/pencil

  Board/chalk

LESSON SCHEME

INPUT

Show film "Fire Mountain" and show, at the same time slides of "Forces of Nature." When the movie is over, turn off the 16 mm projector and turn on the tape recorder/phonograph. Play tape/record of "Thunderstorm" side I of Environments followed by "Cloudburst" from Grand Canyon Suite while you randomly flash the rest of the slides.

INTERACTION

While slides are being shown, tell class to think sounds they could associate with each force of nature. Tell class to also think of movements they could and will demonstrate later on dealing with each force.

Show slides again while this discussion is taking place. Write selections on board.

Samples

Whirlpool - Circular
Earthquake - Quick thrusts

Talk with students about their selections for movement and sound for each force.

EXPERIENCE

- Have students then experiment with musical instruments that would co-ordinate the playing and movements.
- Have students find a space of their own. Call out various forces of nature. Encourage them to use their bodies to pantomime the force.
- Simulate an upcoming storm from calmness to cloudiness to violent rain, thunder and lightning back to calm. Play the tape/record again.
- Give all volunteers chance at movement and playing the instruments.

--Ted Tylicki

GRADE - SEVENTH

FORCES OF NATURE - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Feel the power of nature.

  Write feelings about forces of nature.

  Create his own nature poem using his own language responses.

EQUIPMENT

- Slide projectors (2)
- Overhead projector (1)
- Cassette tape recorder/phonograph

MATERIALS

- MOPPET Kit

  Slides (2 trays) from Lesson I

  Transparencies of poems from book A Book of Nature Poems selected by William Cole, N.Y.: Viking Press, 1969

  Tape/record of Rod McKuen reading his poems

  Select those that appeal to you

LESSON SCHEME

INPUT

Show selected slides from forces of nature. While slides are on the screen, show appropriate transparency on poems of nature.

Show this ...with these

Poem	Slides
The Wind	A #5 B #5
Ice & Frost	A #12 to #18 B #11 to #17
White Fields	A #12 to #18 B #11 to #17
Snowstorm	A #12 to #18 B #11 to #17
Thunderstorm	A #2 to #7 B #2 to #7

INTERACTION

Have volunteers read poems.

EXPERIENCE

INPUT	INTERACTION	EXPERIENCE
Poem: The Storm Slides: A #2 to #7 B #2 to #7 Note: A, Tray I B, Tray II		Have pupils select one or two forces of nature.
Play the tape/record of Rod McKuen reading his poetry while you flash through the slides again.	Write forces of nature on board.	
	Tell class to think of words to associate with forces of nature.	Ask them to write or express their thoughts as shown by the sample X.
	Sample X Thunderstorm... dark, loud, black, rain, wet, afraid	After you finish, leave the last two slides on the screen to keep the mood. Move around and read and react to what the students have written.

INPUT	INTERACTION	EXPERIENCE
	Have them add one final sentence after their word selections.	With their permission read the selections or have them volunteer to read their own works. --Ted Tylicki

GRADE - SEVENTH

MIDDLE EAST AND NORTH AFRICA

OBJECTIVES

- At the end of this lesson the child will be able to:
  - React to slides and music of another culture.
  - Compare lines and geographical features of foreign and local lands.
  - Express feelings created by unfamiliar music.
  - Continue such study of art forms.

EQUIPMENT

- Moppet Screen
- Carousel projectors--3
- Record player or tape recorder

MATERIALS

- MOPPET Kit
  - 3 trays of slides on Middle East and North Africa
  - Recording of Ravel's "Bolero"

MATERIALS (Continued)

- Also:

  Paper and pencils

LESSON SCHEME

INPUT

Show three carousels of slides on Middle East and North Africa. As background music, use recording of Ravel's "Bolero."

INTERACTION	EXPERIENCE
Students observe slide presentation.	During slide presentation, students are asked to write down any impressions they may have, including impressions of background music.
After slides, ask students for the impressions they had while watching and listening. Discuss the slides and music, using such questions as the following: Which slides impressed you most? Why?	

LESSON SCHEME (Continued)

INTERACTION	EXPERIENCE
How would you compare the pictures of the land and people that you saw with the land and people you are familiar with here in Colonia?...in New Jersey?...in the U.S.A.?	
In terms of design and art, what kinds of lines did you see standing out as far as geographical features are concerned? What shapes did these lines take? What were they actually, geographically speaking?	
What did you think about the music?...What kind of music is it?... How would you describe it?...Did it go with the pictures?...What kind of feeling did you get from it while listening to it?	This lesson can be used as a basis for the art lessons used in the China Unit.

- Sandy Bardar -

GRADE - SEVENTH

MIDDLE EAST AND NORTH AFRICA - BOLERO

OBJECTIVES

- At the end of this lesson the student will be able to:
  - Recognize the format of an orchestra
  - Be aware of inner workings of the organization--scheduling, rehearsing, traveling.
  - Notice the relationship of the orchestra and conductor.
  - See musicians as individuals both in a formal (concert) and informal setting.
  - Recognize some instruments by sight and sound.
  - Relate "Bolero" lesson to previous lessons in Art and Social Studies in a new and unusual way.

EQUIPMENT

- 16 mm projector
- Screen

MATERIALS

- MOPPET Kit
  - Film--"The Bolero" Color, Pyramid, 27 minutes
  - Writing paper
  - Pen or pencil

LESSON SCHEME

INPUT

Show film "Bolero".

Ask students to write their feelings about the people in the film while they are watching.

INTERACTION

Ask: "What is a musician?"

"Is he different or the same as other people in society?"

"How do you feel about his job?"

"Do you notice facial expressions on the people in the orchestra?"

"What kind of person is the conductor?"

"Would you like to be one?"

"How can you relate weaving to the music "Bolero": (The students may have participated in an art lesson; based on the same theme.)

EXPERIENCE

Ask the students to write their impressions on musicians.

After sufficient time has been allowed, ask the student to read their writings or allow the teacher to do so.

Encourage comments on the views expressed, allowing both positive and negative views.

(Sample comments are attached.)

What is a Musician? by Richard

A musician is someone who can take something and put music to it and make it have spirit. Or he can create something and make it with music. Musicians are special people.

What is a Musician? by Nancy

talented
concerned
calm; and relaxed
a little nervous
doing their best
concentration
scared look on some faces
everyone is different, in a way alike

Musician by Debbie

They have a different feeling about
music than a non-musician would
have, they hear music a different
way than we do
the music is boring because it is just
played over and over again it doesn't
move it is just slow and boring
there are different people playing
they only have orchestra instruments
the end was the best part

Musicians are just like other people except that they are musicians.

- by Keith

- Karen Young -

GRADE - SEVENTH

MIDDLE EAST AND NORTH AFRICA - WEAVING I

OBJECTIVES

- At the end of this lesson the child will be able to:

  Appreciate design qualities of North African weaving.

  Understand use of symbols in writing and design.

  Correlate ancient symbols from North Africa with modern symbols.

  Utilize symbols in a design or weaving.

  Appreciate the beauty of woven fabrics.

EQUIPMENT

Slide projector

Projection Screen

Overhead projector

MATERIALS

- MOPPET Kit

  Slides on weaving in North Africa

  Transparencies depicting symbols

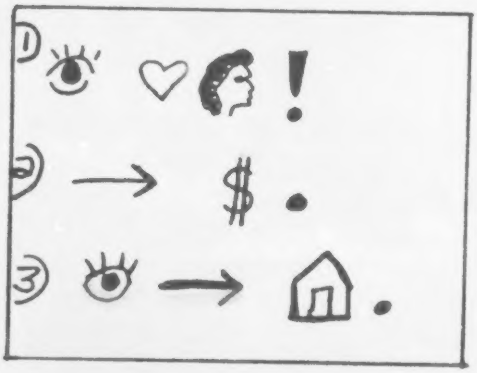
MATERIALS (Continued)

Also:
- Paper and pencils
- Water color markers
- Sample cardboard loom
- Sample weaving

LESSON SCHEME

INPUT	INTERACTION
Show slides of various garments from North Africa.	Discuss with the class the type of garments worn in North Africa. Use questions such as the following: What kinds of garments are worn by the North African people? Why do they cover themselves completely? What kind of headdresses do the people wear? Why? Stimulate a discussion about the materials used: Where do you think the weaver got the inspiration for the fabric designs? (Think of the geographical features of the land--linear qualities of the desert, colors of the land and sea, etc.) What do these designs look like to you? What do you think they could represent? Where have you seen this design before? What could it symbolize? Where have you encountered symbols before in your studies of North Africa?

LESSON SCHEME (Continued)

INPUT	INTERACTION
Show transparencies of various symbols: Show symbols from ancient Egyptian tomb (Hieroglyphics)	Ask: What do you think the hieroglyphics are telling us about this person? By looking at the symbols, try to surmise what kind of person this was. Tell me what you think the symbols represent.
Show other transparencies from Egypt: Birth, conscience, etc.	Ask: What do you think this symbol stands for? Why?
Show more transparencies commonly identified with North African design.	Again following the same pattern of questioning: What do you think inspired this design? What does it represent? Could it represent a feeling as well as an object? Why?
Show transparencies of symbols commonly used today.	Discuss: What do you think these symbols stand for? Why?
Show "visual" sentences consisting solely of symbols. Examples:  	What do you think these "sentences" are trying to communicate? What kinds of feelings do you get from these visual "sentences"?

LESSON SCHEME (Continued)

EXPERIENCE

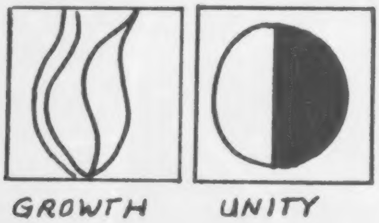
Briefly show class sample of a cardboard loom and weaving done on it.

Ask students to create their own symbols or to utilize familiar symbols in a design for weaving.

Using 9 x 12 drawing paper, each student should create his own design, following some basic instructions:

Keep the symbol designs as simple and uncomplicated as possible.
Simple geometric designs are best.
Drawings should not be detailed because of the type of loom which will be used to translate these designs into weavings.

EX. SYMBOLS



- Gloria Alibani -

GRADE - SEVENTH

NORTH AFRICA - WEAVING II: PREPARING THE LOOM

OBJECTIVES

- At the end of this lessonthe child will be able to:

  Create a cardboard loom.

  Transfer drawing of symbol design onto carboard loom.

  Prepare the "warp" on the loom

  Familarize himself with terms "warp" (vertical yarns placed on the loom before weaving), and "heddle stick" (flat, wide stick, which, when turned on its side, separates warp threads and allows weaving to take place).

  Appreciate the skill and craftmanship involved in weaving.

  Understand the work and talent of people everywhere involved in the art and craft of weaving.

MATERIALS

9 x 12 white matboard - or extremely strong cardboard

Paper grids

Scissors

Pencils

Watercolor markers

Completed cardboard loom with partial weaving

MATERIALS (Continued)

Completed weaving

Heddle sticks

Multi-colored yarns - Aunt Lydia's rug yarns.

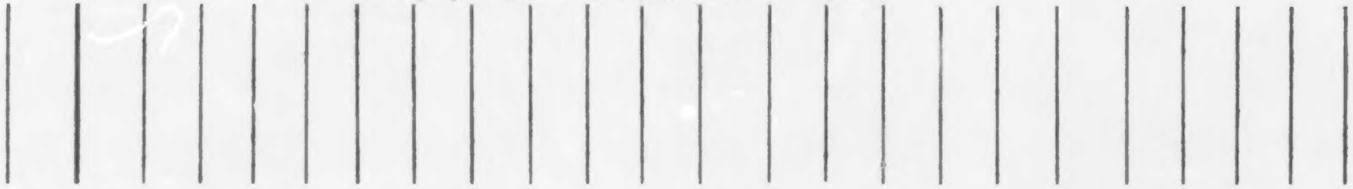
LESSON SCHEME

INPUT

Display loom and final weaving:

Distribute 9 x 12 matboards

Distribute paper grids (24 lines 5/16" apart)



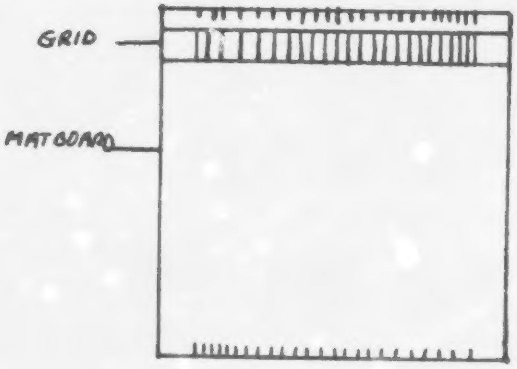
Demonstrate use of paper grid:

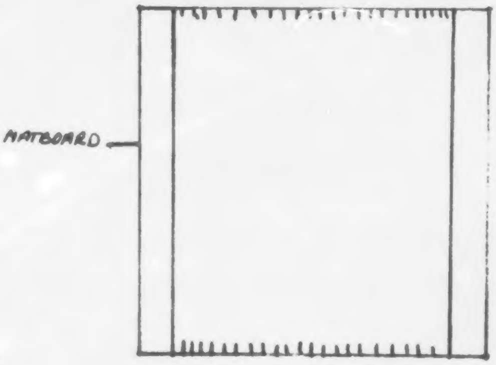
Place grid on top and bottom of 9 x 12 matboard.

Draw a line on the matboard for every line on the paper grid.

Join the first top and bottom lines.

Join the last top and bottom lines.





LESSON SCHEME (Continued)

INPUT (Continued)

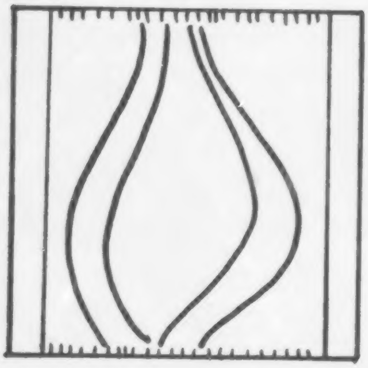
Prepare matboard for the warp.

Make a cut on every line on the matboard.

Draw symbol design on the matboard, keeping within the area of grid lines.

Color the design.

EX.



LESSON SCHEME (Continued)

INPUT

Prepare the warp:

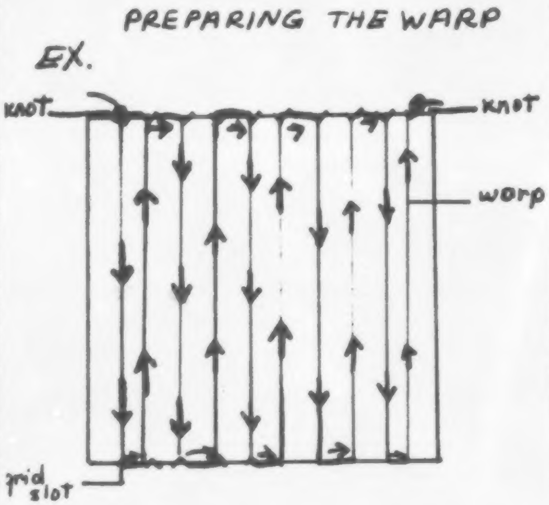
Demonstrate knotting the beginning of the warp in the following way:

Place yarn through first slot of grid. Bring down the front of the loom to the first bottom slot of grid. Bring yarn back up front of loom to second top grid. Tie a knot with yarn from first slot of grid to secure the beginning of the warp.

Proceed by placing warp in grid slots, always working on the front of the loom.

INTERACTION

During this period of making the loom and preparing the warp, the teacher will answer questions and solve problems that arise in the minds of the students.

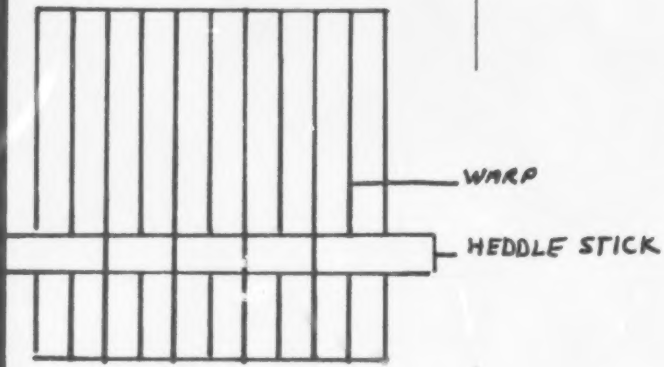


EXPERIENCE

As the teacher is demonstrating the use of the paper grid, the students will draw a grid on the matboard and cut on the grid lines. Students will then draw their symbol designs on the loom.

Students will knot the beginning of the warp along with the teacher's demonstration of the process. Students will place the warp on the front of the loom as the teacher does it in demonstration. Students will secure the end of the warp by tying a knot at the last grid slot on the loom.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Tie a knot at the last grid slot of the loom to secure the end of the loom.		
Demonstrate placement of the heddle stick on the loom. Lift alternate warp yarns and pass heddle stick under them.		Students will lift alternate warp yarns as the demonstration progresses.
		Students are now prepared to weave.
The loom is now prepared for weaving.		

-Gloria Alibani -

GRADE - SEVENTH

MIDDLE EAST AND NORTH AFRICA - III - WEAVING THE DESIGN

OBJECTIVES

- At the end of this lesson the child will be able to:

  Weave the design.

  Understand the use of the Ghiordes Knot.

  Understand the term "weft" (the weaving of yarn over and under the warp strings.)

  Understand function of the heddle stick.

EQUIPMENT

Overhead projector

MATERIALS

- MOPPET Kit

  Transparencies of Ghiordes Knot

- Also:

  Multi-colored rug yarn - Aunt Lydia's

  Looms

  Combs

LESSON SCHEME

INPUT

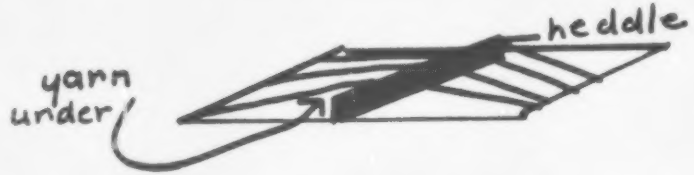
Demonstrate "weft".

Define weft - the horizontal weave; in this case, the yarn that is woven under and over the warp threads.

Choose yarn colors which are compatible with the design on the loom.

Cut a long piece of yarn - approximately 24" - which will be used for the weft.

Place the heddle stick on its side and pass the yarn through the warp threads. Example:



INTERACTION

Students may ask questions during the explanations. The teacher should always be available to help verbally and manually.

Ask the students to look at yarn and discuss which colors are compatible with their designs.

Each student should receive individual attention whenever necessary.

EXPERIENCE

Students follow demonstration by working along with the teacher as she demonstrates the various techniques of weaving - that is, the teacher and students are working simultaneously.

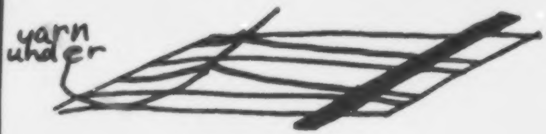
Students select colors of yarn for their weaving.

Students will cut a long piece of yarn - 24" - for the weft.

Students will manipulate the heddle stick.

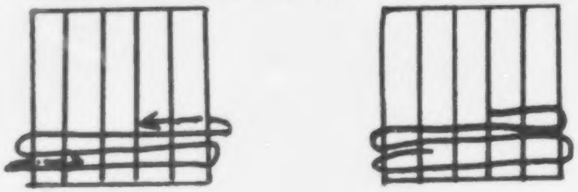
LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Place the heddle stich flat on the loom, push to the top of the loom, and lift the warp threads under the heddle stick by hand. Pass the yarn through the warp. Example:	Teacher continues to answer questions as they arise. Students usually need quidance when attempting this aspect of weaving.	Students weave ends of yarn into weft.

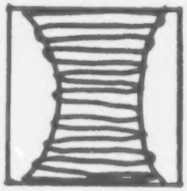
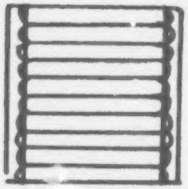
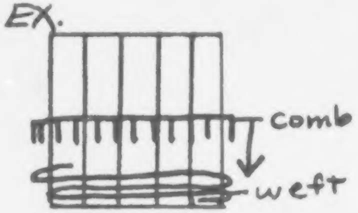
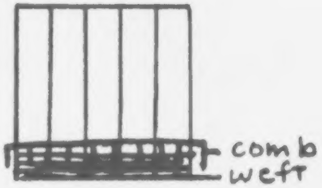


Weave ends of yarn into weft, so yarn does not hang out of weaving.	Check to see if students have the proper tension of the weft.	Students work to achieve proper tension of weft.

EX. WEAVE ENDS INTO WEFT

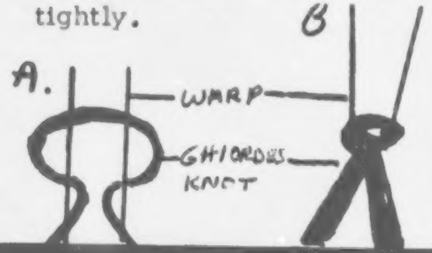


LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Explain that if the weft is pulled too tightly at the ends of the warp, the weaving will begin to have a distorted shape.	Example:  IMPROPER TENSION A.  PROPER TENSION B.	
Use a comb to pull weft down to the bottom of the loom.  A.  B.		Students comb weft down to the bottom of the loom.

LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Demonstrate Ghiordes knot: Show transparency of Ghiordes knot.	Discuss the history of the Ghiordes knot. The fact that it is often called the "Turkish Knot" because it was a favorite of Turkish weavers. The fact that it is used in rugmaking for a thick pile.	
Note: The Ghiordes knot was chosen for this unit because it is an easy weaving knot to master. It is also more interesting than working with a plain weave and results can be beautiful and exciting.		
Weave a Ghiordes knot in the following way: Cut pieces of yarn approximately 3" - 4"long. Place yarn over two warp strings and bring ends up between them. Pull down tightly.	Questions will be answered and problems will be solved as work progresses.	Students follow instructions and demonstration and work simultaneously with the teacher.



LESSON SCHEME (Continued)

INPUT	INTERACTION	EXPERIENCE
Proceed to weave two rows of weft and a row of Ghiordes knots. Repeat this pattern until the weaving is completed.		Students will complete weaving by alternating two rows of weft and a row of the Giordes knots until the design is complete.
The colors and pattern of the design on the loom will dictate which colors to use and where to place them.		

- Gloria Alibani -

GRADE - SEVENTH

MIDDLE EAST AND NORTH AFRICA - WEAVING IV - CREATING THE CLASS WEAVING

OBJECTIVES

- At the end of this lesson the child will be able to:

  Incorporate his weaving into a large class weaving.

  Understand the technique of joining the individual weaving together.

  Understand the technique of hanging the weaving.

MATERIALS

Completed individual weavings

Tapestry needles

Rug yarn

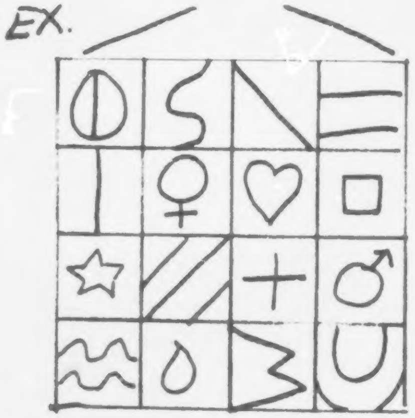
Large wooden dowel or wooden stick

LESSON SCHEME

INPUT

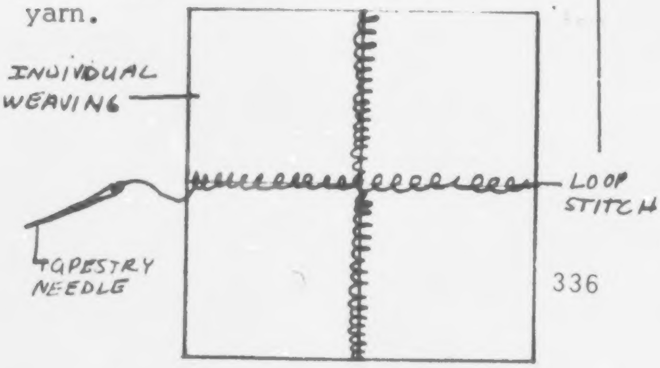
Introduce the idea of creating a large class weaving:

Example:



INDIVIDUAL WEAVINGS SEWN TOGETHER.

Demonstrate technique of joining the weavings. This is done by turning the designs over and joining them by sewing a loop. Stitch with a tapestry needle and yarn.



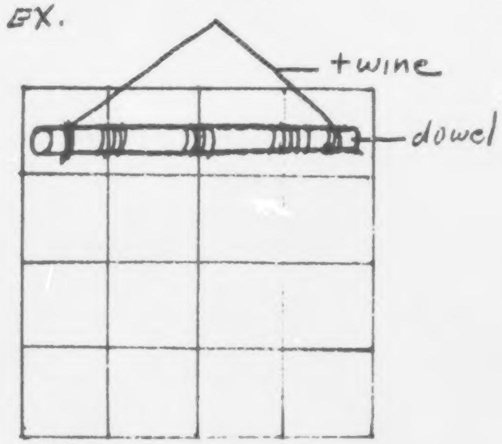
INTERACTION

Discuss the possibilities of joining all the individual weavings:
- How can they be joined?
- Should they be joined temporarily or permanently?
- How could such a large weaving be displayed?

Students will ask questions and share ideas in this planning period.

LESSON SCHEME (Continued)

INPUT	INTERACTION
Demonstrate technique of making a secure wall hanging: Place a thick dowel across the back of the joined weavings. Sew dowel onto the weaving by using the loop stitch; hang with strong twine.	Students question and discuss possibilities and problems.



EXPERIENCE

During the preceding discussion students will have decided upon a design to utilize the weavings.
Divide the class into groups of five - or a reasonable number.
Each group will decide upon a single design by arranging their weavings to their satisfaction.
Each group will then place their unified design on the floor, adding to the previous group's design, until all the weavings are together.
The students will rearrange the weavings if necessary, until the class is satisfied with the complete final design.
Three volunteers will begin the process of sewing the individual weavings together. Students will take turns performing this task.
Students will sew a large wooden dowel onto the back of the class weaving. They will then tie twine onto the dowel and hang the completed class weaving.

- Gloria Alibani -

GRADE - SEVENTH

NATURE OF HINDU SOCIETY, THE CASTE SYSTEM - I

OBJECTIVES

- At the end of this lesson the student will be able to:
  - Describe the nature of Indian society.
  - Identify the structure of the caste system.
  - Compare Hindu culture to present U.S.A. culture.
  - Create a class system for the U.S.A.
  - Improvise a class portrayal of the caste system of India.

EQUIPMENT

- Slide projector
- Screen

MATERIALS

- MOPPET Kit
  - Slides on people of India

……

LESSON SCHEME

INPUT

- Show slides of Hindu society.

  Discuss nature of caste system while slides are being shown.

- Have class suggest possible class themes for the U.S.A. (Be careful of religious or racial themes. Use if they are all acceptable to all in group.)

INTERACTION

- Write major themes on board.
- Distribute paper. Have pupils select a theme and construct categories of people they would include in that area.
- Suggest order be from top person to lowest person.
- Read with permission or have students read their works.

EXPERIENCE

- Divide class into groups. Assign each group one of the Hindu castes. Have the class act out scenes showing the treatment of each other.
- Have children themselves make up rules governing each caste. Alternate within the group so each can feel what it is like being in lowest to highest caste.
- Class can continue acting out their caste systems for a short period of time.
- Have them keep a daily log and let them express their feelings experienced as a member of each group.

- Conduct an open-ended discussion on the feelings they want to share.

--Ted Tylicki

GRADE - SEVENTH

NATURE OF HINDU SOCIETY, REINCARNATION - II

OBJECTIVES

- At the end of this lesson the student will be able to:

  Gain a respect for the Hindu belief in rebirth.

  Create individual poems called "I'd Like To Be...."

  Express oneself in real or abstract thinking.

  Gain an appreciation for himself and creative writing.

EQUIPMENT

- Slide projector
- Overhead projector
- Screen

MATERIALS

- MOPPET Kit

  Transparencies from books -

  Imagination's Other Place, Helen Plotz, Thomas Crowell Co., 1955

  Shivas Pigeon's, Jon & Rumer Godden, Viking Press, 1972

  Slides on reincarnation

- Also:

  Blank transparencies

  Paper/pens/pencils

……

LESSON SCHEME

INPUT

- Show slides on Reincarnation and poems.
- Have volunteers read poems shown on screen.

INTERACTION

- Discuss Hindu belief of Reincarnation.
- Have students express in one word what they would like to be if they were Hindu and believed in rebirth.
- Suggest categories:

  A) person

  B) animal

  C) physical structure

  E) man-made structure or creation

EXPERIENCE

- Have students select area above, and construct a brief poem on their selection.
- Let students type or write their poems on paper. Make transparencies of their works.

- Show their poems on the screen and ask writer to read the poem. He may want you to read it instead.

- Ted Tylicki -